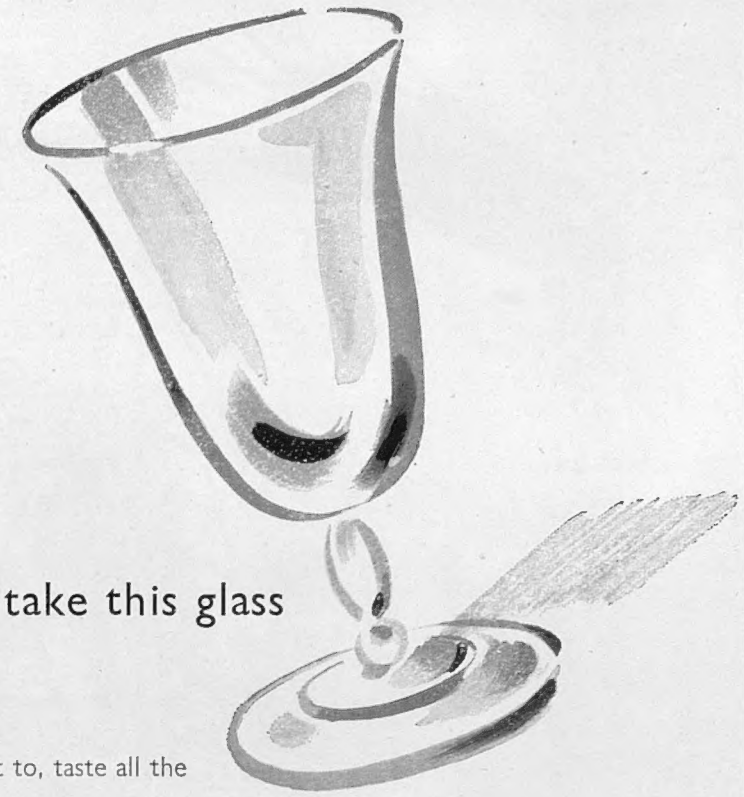
This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.



Now, take this glass

If you want to, taste all the orange squashes on the market, with or without gin . . . you'll find there's only one that gives you **Schwepperfection** (*that's* a secret between Schweppes and ripe golden oranges)

Schweppes Fruit Squashes

True-to-the-Fruit

Orange. Lemon. Grapefruit. Lime Juice Cordial (3/- per bottle)
Lemon Barley (2/9 per bottle)

There's more to the game when you play with . . .

SPALDING

Chosen for the Festival

A. G. SPALDING & BROS. LIMITED (Est. 1876)

BY APPOINTMENT
Gin Distillers to H.M. King George VI
BOOTH'S DISTILLERIES LIMITED

BOOTA'S

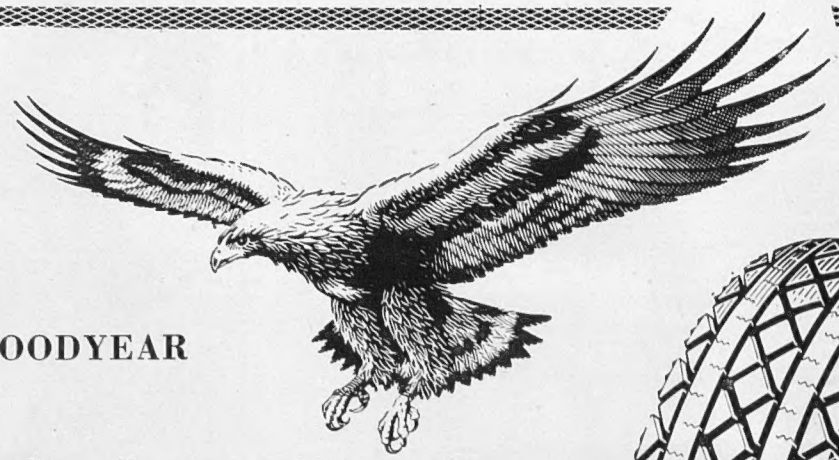
DRY GIN

Definitely Superior!

THE ONLY GIN THAT HOLDS THE BLUE SEAL OF THE INSTITUTE OF HYGIENE

a

THE *Eagle* BY GOODYEAR



Motorists and Tyre Suppliers all agree; greatest-ever tyre for high mileage, enduring stamina, relentless road-grip, and handsome appearance

★ The tread rubber is tougher, more shock-resisting than ever before.

★ The improved All-Weather Tread — with its new Stop-Notches for quicker, safer stops — resists every direction of skid throughout the tyre's longer life.

★ Wider, flatter tread area grips *more* road for *more* traction, and wears more slowly.

★ Handsome buttressed side-walls provide protection from kerb damage, and make cornering steadier than you've ever known.

DISTINGUISHED BY THE SILVER RING

FESTIVAL OF BRITAIN
See how Modern Life depends on
R-U-B-B-E-R

You can trust
GOODYEAR
FOR LONG LIFE AND LASTING WEAR

Out in front

There is more and more applause for "Black & White" and its ever increasing popularity is proof that this fine Scotch which is blended in the special "Black & White" way has maintained the regard of generation after generation.

'BLACK & WHITE'
SCOTCH WHISKY
The Secret is in the Blending

By Appointment to H.M. King George VI.

Scotch Whisky Distillers
James Buchanan & Co. Ltd.

1884 1951

THE STORY OF THE FOUNTAIN PEN is the history of

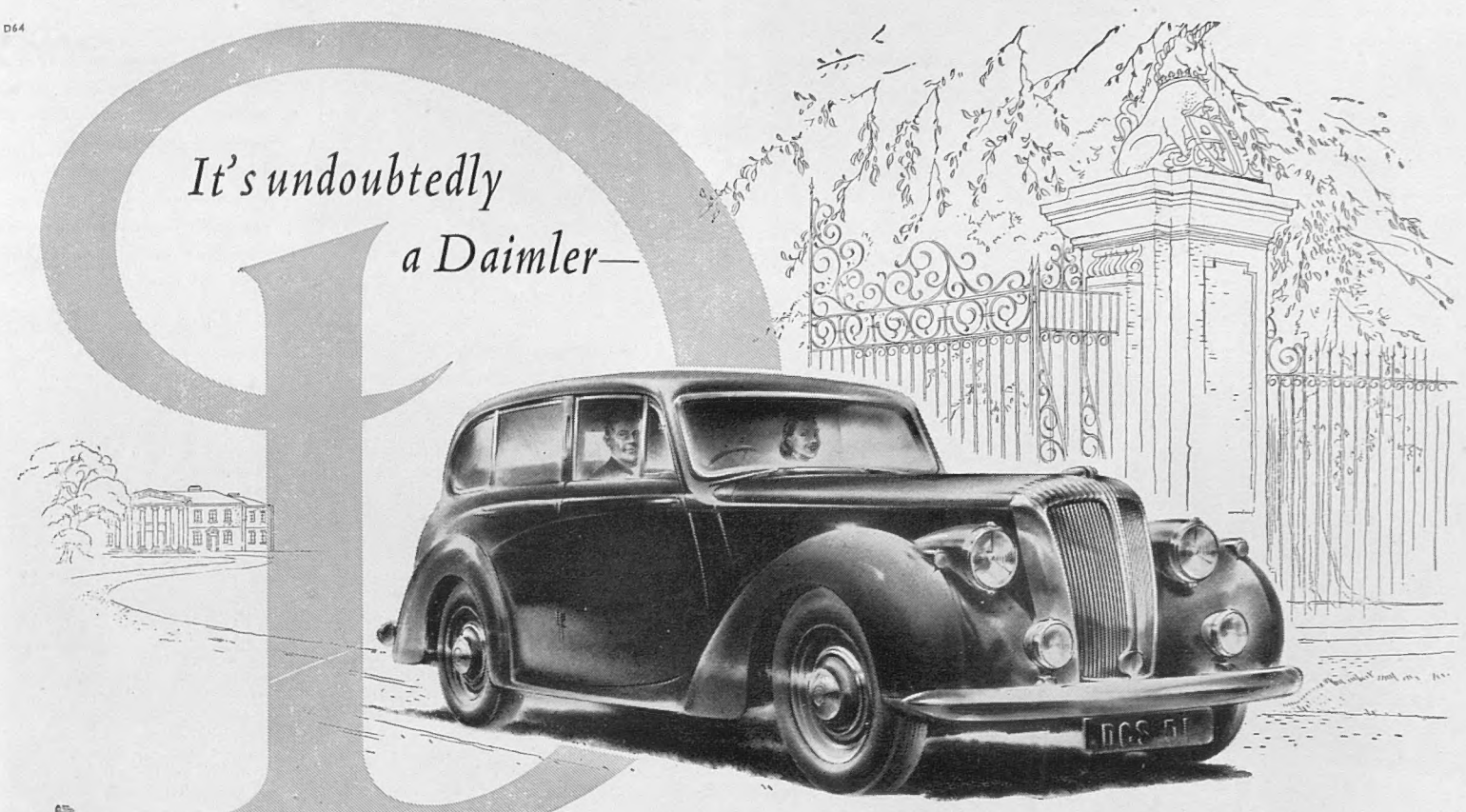
Waterman's

The first practical fountain pen, filled from a glass dropper, was invented by L. E. Waterman in 1884. Since then, there have been many Waterman models, and always the criterion has been 'Is it a more efficient writing instrument?' To-day, Waterman's still offer, and always will do, the most practical fountain pen — ***the pen that writes like you do.***

Waterman Pen Co. Ltd "The Pen Corner" 41 Kingsway, London, W.C.2

D64

It's undoubtedly a Daimler—



*In harmony with its graceful background . . . modern exponent of style and elegance, this Daimler Consort is the car you will be proud to own. Restyled on the famous 2¼-litre chassis, classic perfection of body styling and line matches the fine engineering craftsmanship. Improved performance comes from hypoid bevel rear axle, giving extra ground clearance, larger hydro-mechanical brakes and, of course, Daimler fluid transmission and pre-selective gear change**

*Licensed under Vulcan-Sinclair and Daimler Patents

BY APPOINTMENT
Motor Car Manufacturers
To H.M. King George VI

THE DAIMLER COMPANY LIMITED • COVENTRY

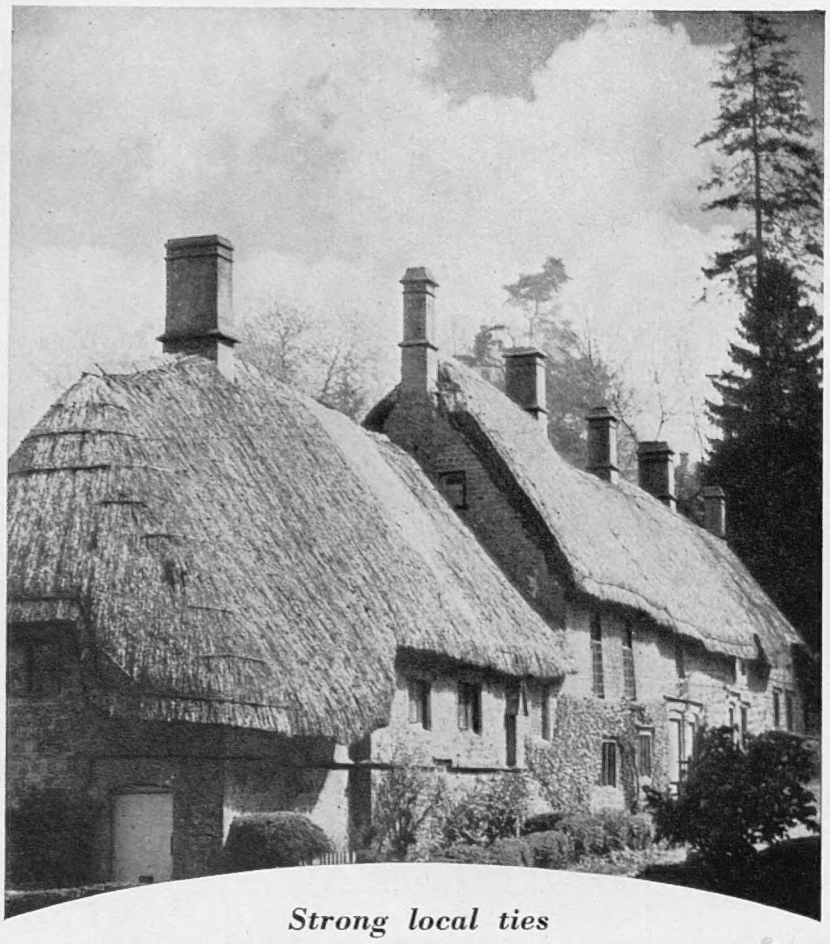
Bred in the bone

That tradition of British craftsmanship which men like Thomas Mudge, inventor of the lever escapement, helped to establish, is today inherent in every detail of Smiths fine English 15 Jewel Watches. They compare in reliability and quality with the best the world can offer. All good Jewellers sell them.
With stainless steel cases from £7.19.6. to £9.2.6.
9 carat gold cases from £23.6.0.
All prices include P.T.

THE SMITHS
1215
TWELVE FIFTEEN
15 Jewel movement in stainless steel case. Price £7.19.6. including P.T.

SMITHS
WATCHES

SMITHS ENGLISH CLOCKS LTD., SECTRIC HOUSE, LONDON, N.W.2
The Clock & Watch Division of S. Smith & Sons (England) Ltd.



Strong local ties

bound the old country bankers to their own local communities. To-day many of their descendants are Local Directors of Barclays Bank. We believe that our customers and ourselves are equally the gainers thereby.

BARCLAYS BANK LIMITED

Take a closer look . . .

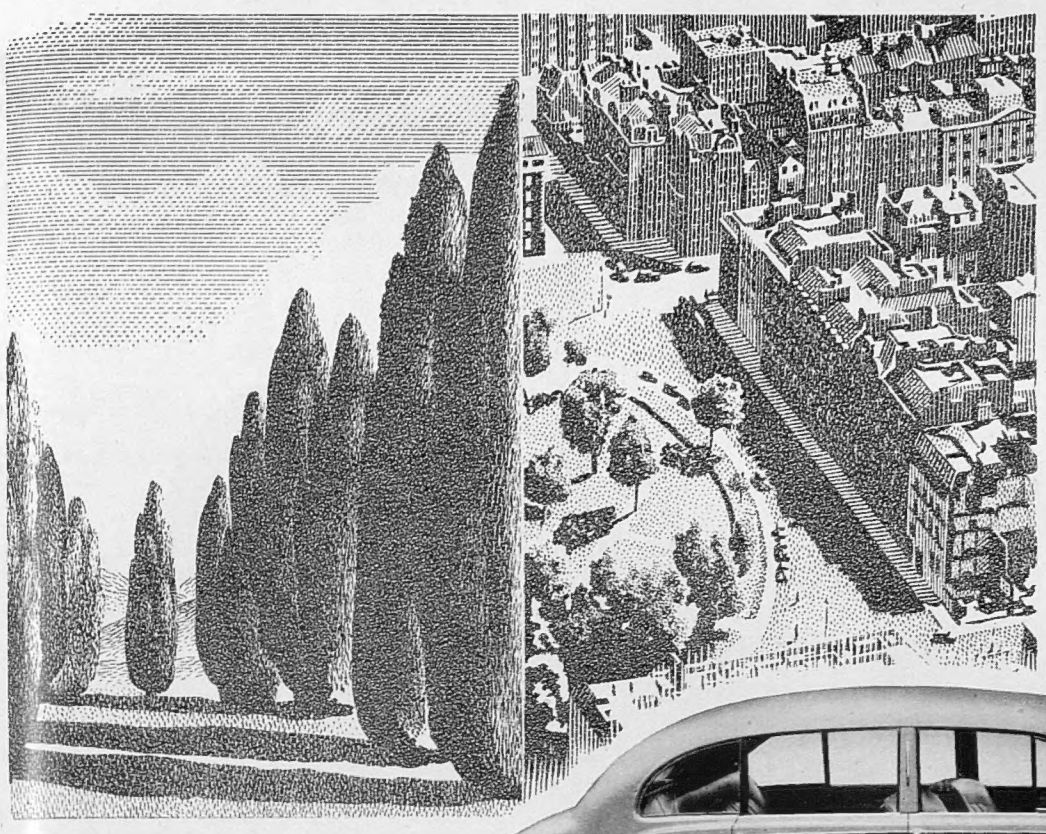
For crisp detail and clarity, for quick focussing, superb balance and finish there is none to compare with Ross Binoculars. You know their reputation and if you try a pair you will instantly appreciate why Ross as a name stands supreme.

Steptron 8 × 30 **£29.0.0**

Far and away the best!

BARNET ENSIGN ROSS LIMITED, LONDON, E.17

FOR TOWN OR COUNTRY

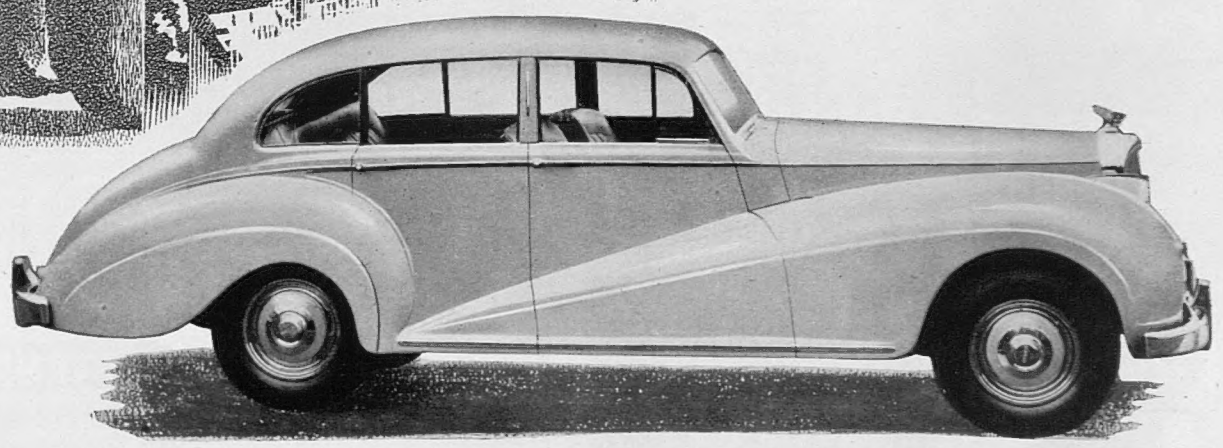


The 4¼ Litre

BENTLEY

Mark VI

The Silent Sports Car



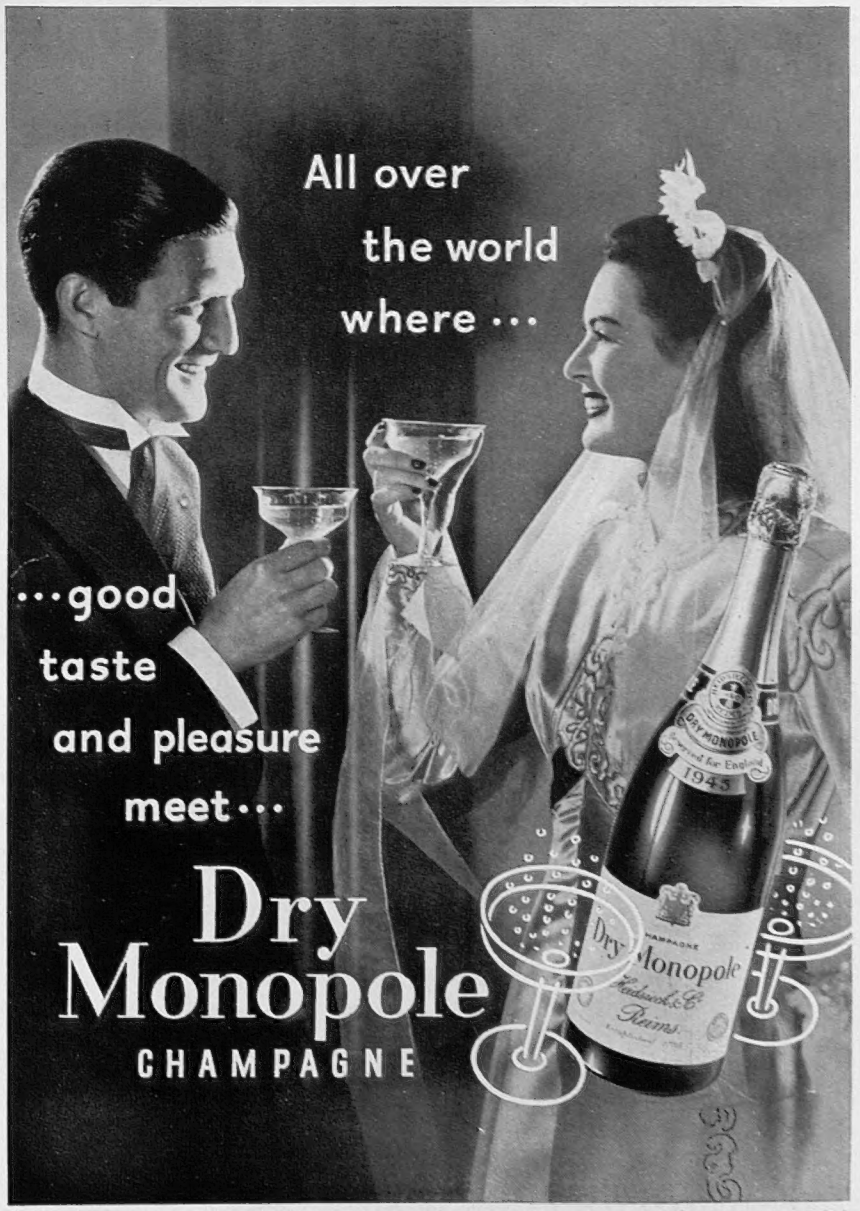
BENTLEY MOTORS (1931) LTD., CONDUIT STREET, LONDON, W.1

Sole Importers
W. Glendenning & Sons Ltd. Newcastle upon Tyne 6

PADDY

10 YEARS OLD WHISKY

The Cork Distilleries Co. Ltd., Cork, Ireland



Sole representatives: TWISS & BROWNINGS & HALLOWES LTD., 5, Laurence Pountney Hill, London, E.C 4.

A world-wide favourite

Wherever there is entertaining, there is always Cinzano. It is the unfailing sign of a good host who not only knows the best, but insists on having it to give his friends.

THE CINZANO APERITIF

A generous measure of Cinzano plus a little lemon peel, a chip of ice and just a splash of soda.

Store Cinzano in your refrigerator until required. It is at its best when served iced.

PRICES (*large bottles*)
Italian (sweet) Red or White **16/6**
French (dry) **18/-**

GENUINE
CINZANO
VERMOUTH

Renowned for its outstanding quality since 1816
STOCKED BY ALL GOOD WINE MERCHANTS AND OFF LICENCES

The pleasures of the Festival...

It's not necessarily *how much* you eat, but just as likely *what* you eat, that brings on indigestion; hurried meals and worry are other causes. 150 years ago "Dr. Jenner's" won world fame for the speedy relief of indigestion.

The stress of modern life and diet restrictions make the need for "Dr. Jenner's Absorbent Lozenges" equally great to-day. Prices 1/7 & 3/9 from Chemists, or address below. Send a post-card for Free Sample in Case.

Dr. JENNER'S
for Indigestion

Savory & Moore Ltd., 60a, Welbeck Street, London, W.1

Acclaimed Europe's Leading Orange!

★ TWO STARS OF EXCELLENCE — THE PREMIER AWARDS
★ AT THE INTERNATIONAL COMPETITION, LISBON, FEBRUARY, 1951

SOLO

means more REAL ORANGE JUICE

now obtainable everywhere 3/6 per bottle

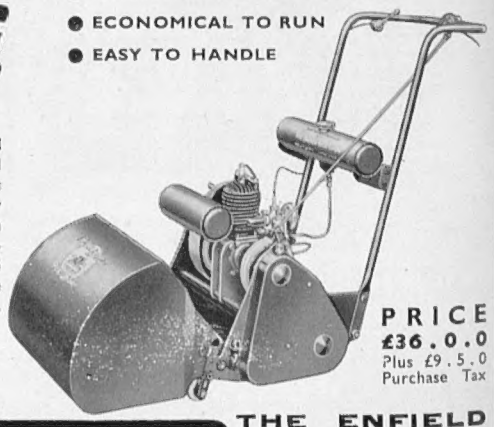
★★★★★★★★★★★★★★★★★★★★★★★★★★★★

Save GARDENING time!

- SIX BLADES OF SHEFFIELD STEEL
- ENGINE COOLED BY BLOWER
- ECONOMICAL TO RUN
- EASY TO HANDLE

Save gardening time with a Royal Enfield Motor Lawn Mower. Designed by experts and built by engineers for lawn lovers, this mower has many special advantages, every one of which will help you. They include a high-speed cutting cylinder which gives 75 cuts per yard, chain drive and an engine which is efficiently cooled by blower.

Please write for a copy of the new Royal Enfield Lawn Mower folder.



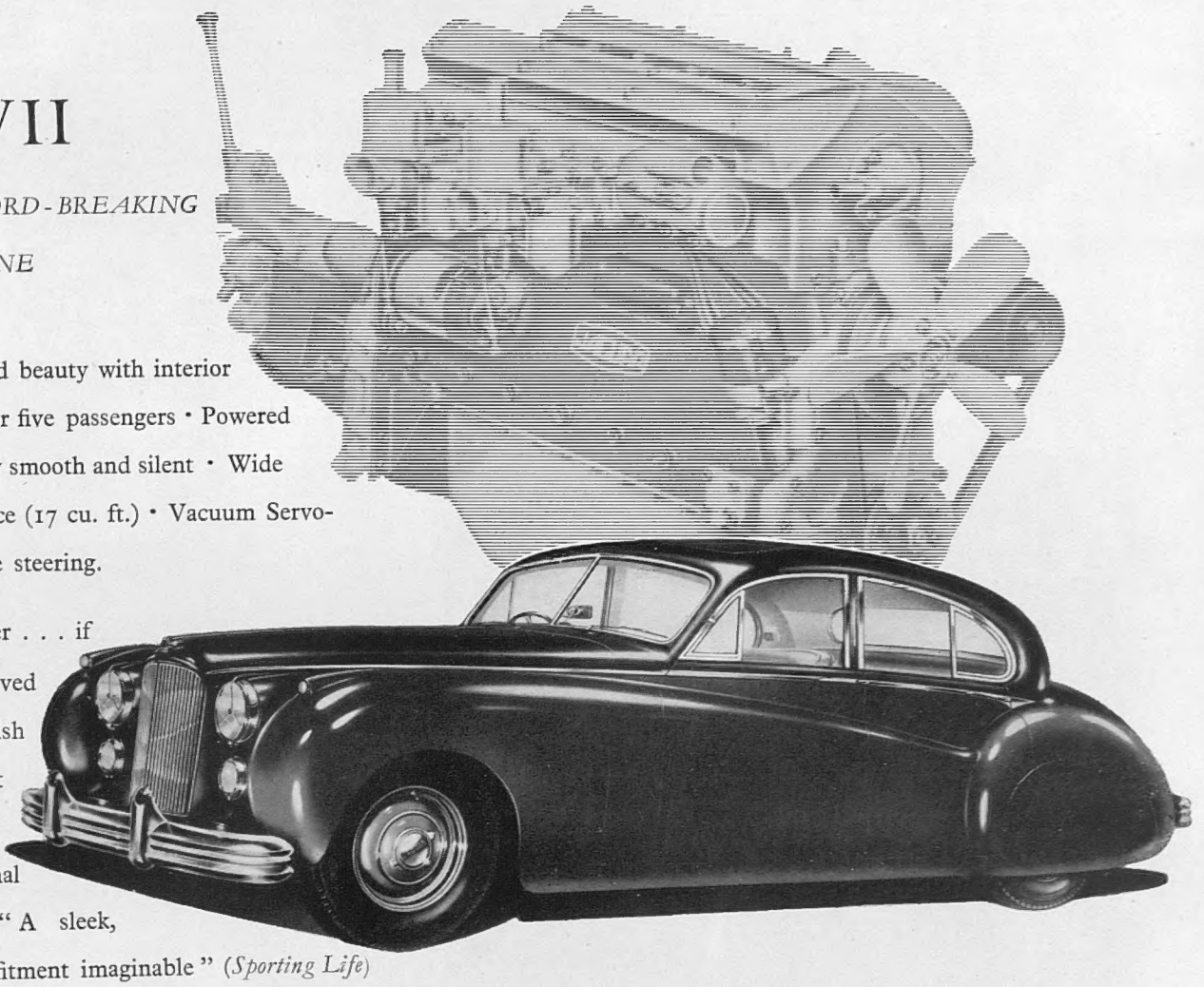
PRICE
£36.0.0
Plus £9.5.0
Purchase Tax

Royal Enfield
MOTOR LAWN MOWER

THE ENFIELD
MOTOR MOWER CO.
Props.: The Enfield Cycle Co., Ltd.
REDDITCH

The Mark VII

POWERED BY THE WORLD-RECORD-BREAKING JAGUAR XK 120 ENGINE



Features. Body design of unparalleled beauty with interior spaciousness affording generous comfort for five passengers · Powered by the famous XK120 engine · Supremely smooth and silent · Wide ranging visibility · Enormous luggage space (17 cu. ft.) · Vacuum Servo-assisted Brakes · Light, positive, accurate steering.

Press Opinions. "A world beater . . . if ever there was one" (*Daily Mail*) · "Achieved an objective which previously eluded British Manufacturers . . . Unmistakably British yet with most modern lines" (*The Times*) "Well over 100 m.p.h. and phenomenal acceleration" (*Daily Telegraph*) · "A sleek, streamlined six seater with every luxury fitment imaginable" (*Sporting Life*)

JAGUAR THE FINEST CAR OF ITS CLASS IN THE WORLD

You're one up at the first...

wearing a **GRENFELL GOLF JACKET**

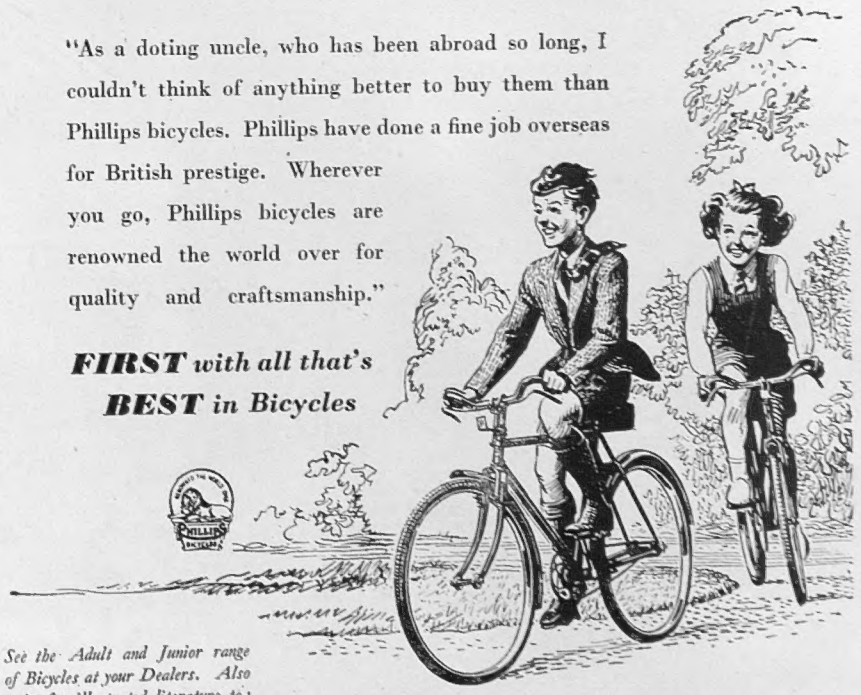
needless to say Henry Cotton *both wears and recommends them*

HAYTHORNTHWAITE AND SONS LIMITED · LODGE MILL · BURNLEY · LANCS

"Frankly John, I did not know THAT about **PHILLIPS BICYCLES"**

"As a doting uncle, who has been abroad so long, I couldn't think of anything better to buy them than Phillips bicycles. Phillips have done a fine job overseas for British prestige. Wherever you go, Phillips bicycles are renowned the world over for quality and craftsmanship."

***FIRST** with all that's **BEST** in Bicycles*



See the Adult and Junior range of Bicycles at your Dealers. Also write for illustrated literature to:

J. A. PHILLIPS & COMPANY LIMITED, CREDENDA WORKS, SMETHWICK, BIRMINGHAM, 40

A wheatfield on your table?

. . . but

Vita-Weat

REGD

is whole-wheat goodness in its handiest form!

Delicious, crunchy Vita-Weat adds a new zest to every meal. The compressed essence of the whole sun-ripened wheat grain is in every slice. See how the children enjoy it—a healthy snack, ready in a moment.

PEEK FREAN'S *Famous Crispbread*

"Take that grin off your mask, Osbert! This is no time for canine levity. For ten sweltering miles I've talked you out of trouble—from the Colonel's chickens to the postman's trouser-leg . . . Hawkins! Rose's! Jorums of it—before I behave in an un-English fashion to our four-legged friend!"

ROSE'S LIME JUICE

makes thirst worth while

This is the Gin

By Appointment
Gin Distillers
to H.M. King George VI

Quality Incomparable

Gordon's

Stands Supreme

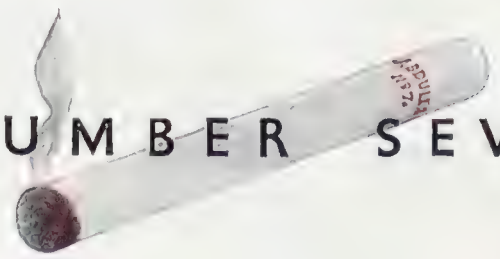
Maximum Prices: Per bottle 33/9; Half-bottle 17/7; Quarter-bottle 9/2; Miniature 3/7. U.K. only

'ENGLISH ELECTRIC'

bringing you better living

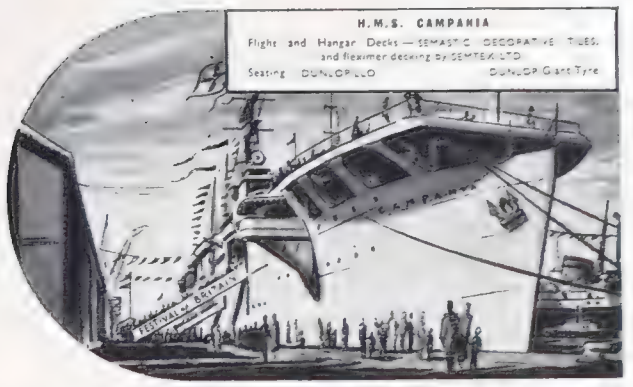
ELECTRICITY - the modern way to make life easier

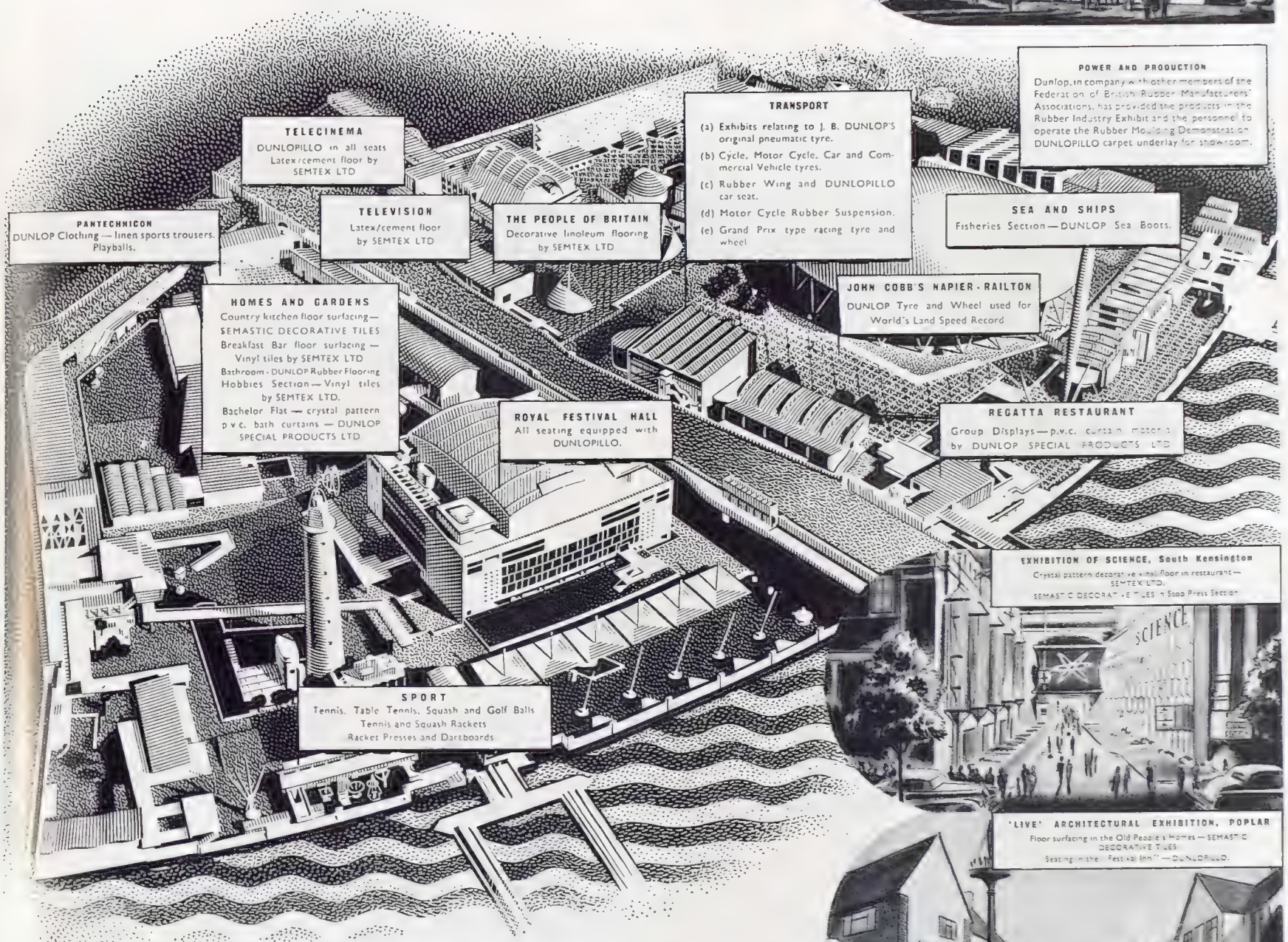
The purr of wheels as the hors d'œuvres glide by . . . and the discreet squeak of a cork yielding its treasure of fine wine. The bubbling of soft laughter from a distant table . . . and the echoing tinkle from the crystal drops of the candelabrum. Two half-remembered bars of magic from the ballet's pas de deux . . . the blessed knowledge that there's no further need to hurry on . . . And for perfection, one thing more—



Abdulla 'Virginia' No. 7, 20 for 3/10 ALSO *Abdulla Turkish and Egyptian*

ABDULLA AND COMPANY LIMITED · 173 NEW BOND STREET · LONDON · W1





DUNLOP

Contributions to

THE FESTIVAL OF BRITAIN

Dunlop contributions to the South Bank and other Festival Exhibitions mentioned in this announcement are either exhibits selected by the Festival Authorities or contracts carried out by the Dunlop Rubber Co. Ltd. and its Associated Companies.

An exhibition "British Achievements Made Possible by Dunlop", to which all members of the public are cordially invited, is to be held at the Dunlop Showrooms at 19/20 New Bond Street, W.1 during the Festival.

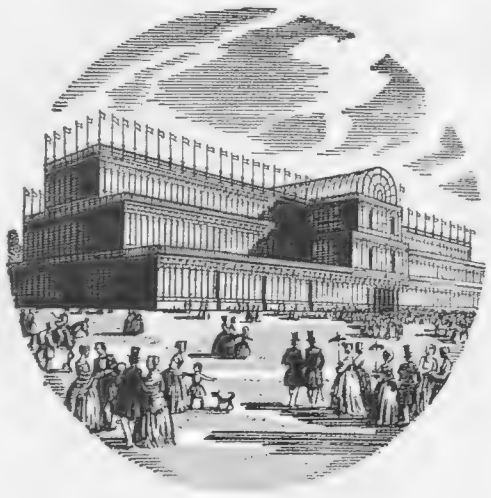
DUNLOP RUBBER CO. LTD., ST. JAMES'S HOUSE, ST. JAMES'S STREET, LONDON, S.W.1

FIBREGLASS

TRADE MARK

is in the ROYAL FESTIVAL HALL for sound insulation and absorption

FIBREGLASS LIMITED, RAVENHEAD, ST. HELENS, LANCS. TELEPHONE: ST. HELENS 4224



At the time of the Exhibition of 1851 the Midland Bank, then a vigorous Birmingham undertaking of fifteen years' standing, began a policy of amalgamation and expansion which later was to bring it to London and to a leading position in banking. To mark the Festival of 1951 the Bank has issued a special edition of the booklet MIDLAND BANK SERVICES FOR YOU. This gives general information concerning the exhibition, as well as describing the many services of the Bank. Copies of the booklet can be obtained at any branch of the

MIDLAND BANK

Enterprise in Aluminium

for Britain's Festival....

The outstanding architectural feature of the Festival of Britain is undoubtedly the huge Dome of Discovery. 365 feet in diameter and over ⅛ of a mile in circumference, it is the largest dome ever built. It is also a dramatic illustration of the use of aluminium as a structural material and we are pleased that our construction company — S.M.D. of SLOUGH — has played a leading part in its manufacture.*

**S.M.D. fabricated the massive triangular Main Rib Girders, the Canopy extending all round the Dome and the great sloping Apron, entirely in aluminium alloy.*

THE ASSOCIATED LIGHT METAL INDUSTRIES GROUP

Parent Company:

ALMIN LIMITED · FARNHAM ROYAL · BUCKS

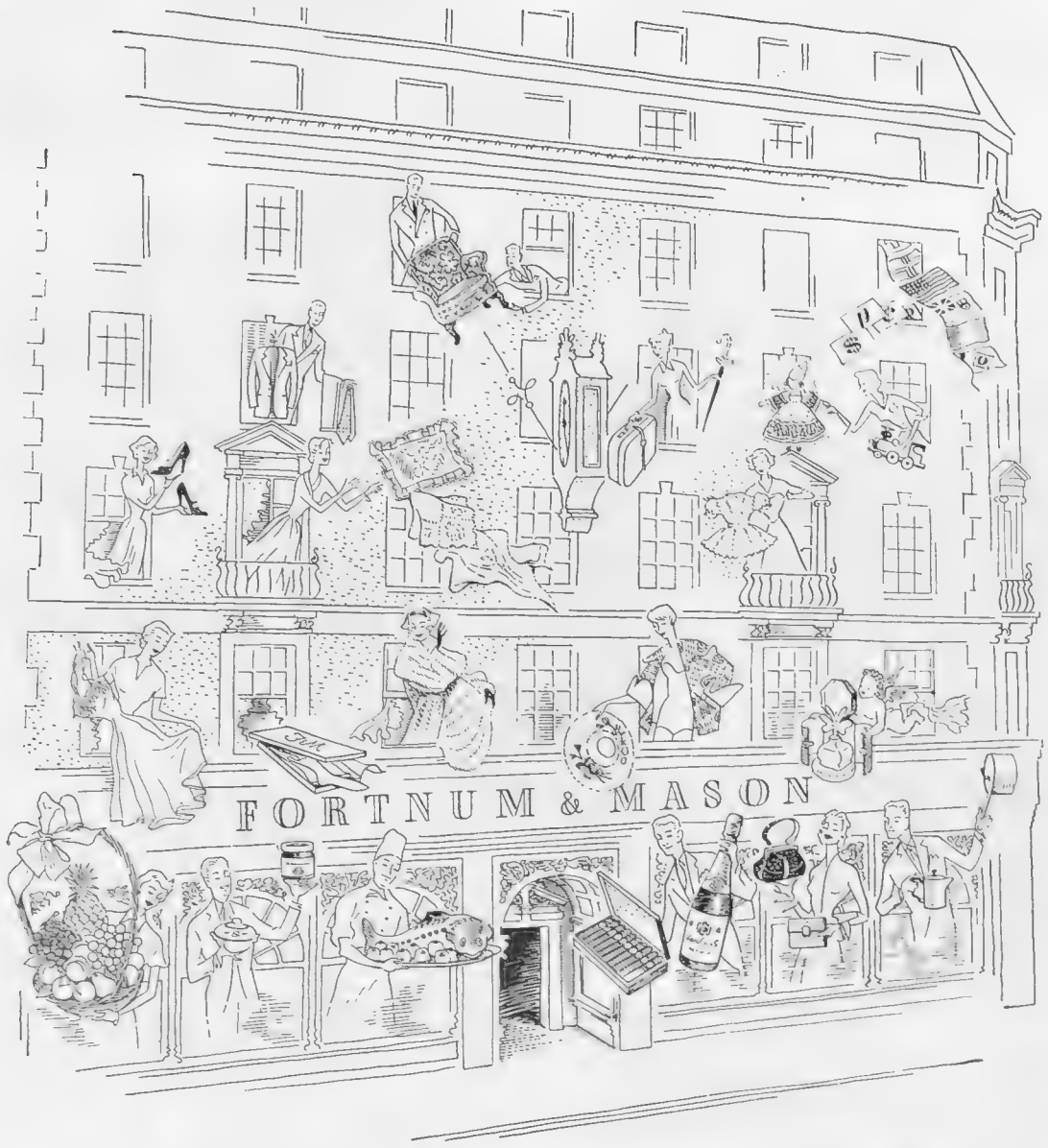
Telephone: Farnham Common 594

Yes, 30,000 sq. ft. of copper roofing—weather-proof, fireproof and it will still be doing its job just as well when they hold the Exhibition in 2051. Dare we say it's the plum job of the year? Dare we say we're one of the youngest firms in the business (we were formed only three years ago)? Why not? After all, festivals only happen once in a hundred years, and when they do we feel that a little boasting is justified. No copper or zinc roofing job is beyond us, so please send us your enquiries.

HOLLOWAY METAL ROOFS LTD.,

44/46 QUEENSLAND ROAD,
HOLLOWAY, N.7.

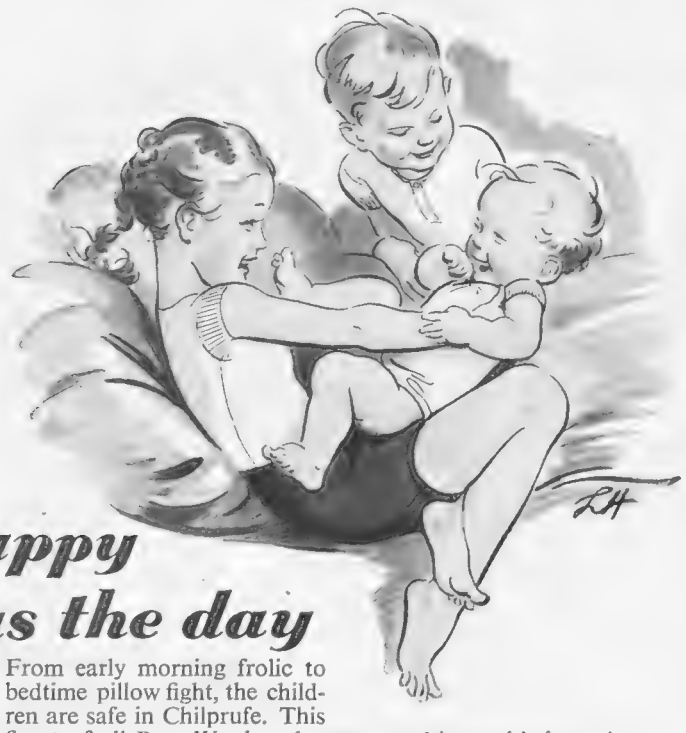
TELEPHONE: NORTH 4424/5



WHEREVER people meet and discuss shopping, the name of FORTNUM & MASON is sure to enter the conversation. For this lovely London shop is known the world over for its individuality. Standing in London's most famous street, Piccadilly, on the very site where it first achieved fame 240 years ago by supplying delicacies to the courtiers of Queen Anne — Fortnum's has a tradition for quality that is worthily upheld today. Here, on Seven Floors and in Thirty-Seven Departments, you can take your choice of food or fashion, luggage or lingerie, furniture or furs, children's clothes or china and glass, with full certainty that you are getting the best. *When in London for the Festival of Britain, make sure you visit Fortnum's.*

FORTNUM & MASON

181 PICCADILLY, LONDON, W.1 REGENT 8040



Happy as the day

From early morning frolic to bedtime pillow fight, the children are safe in Chilprufe. This finest of all Pure Wool underwear combines with its unique all-weather protection a soft, cosy comfort, beautiful finish and extreme durability. For children of all ages it is a very necessary safeguard against the risk of colds and chills. Always insist on Chilprufe!

. . . and safe in

Chilprufe R-gd

for CHILDREN

Also Chilprufe Outerwear, Shoes, Toys and TAILORED COATS for Children. Ask your Chilprufe agent or write for CATALOGUE.

CHILPRUFE LIMITED LEICESTER

CHILPRUFE IS PURE WOOL MADE PERFECT

CH404S

Fashion fabrics — the largest selection by-the-yard

Newest shantungs
Unexpected cottons
Rare printed silks

We regret we are unable to send patterns

Jacqmar

16 GROSVENOR STREET LONDON W1

Classic fashions for Festival Year

JAEGER HOUSE 204-6 REGENT STREET LONDON W.1

we don't seem able to stop
the cleverchange dateless fourway
coat range from growing
wetherall collectors please note
fourway coats are now available
in racin' huntin' plaid and
matching plains in more than
one hundred colours and six fabrics
woven to our own design including
the famous blu blooded budge blu
all on view at
wetherall house bond street

see the too too marvellous matching **wetherall**

jacardigan suit worn as jacket or collarless cardigan

wetherall famous clever **cleverchange** english handtailored topcoats neverdate

worn **t**ie or **b**uckle **b**elted . **h**alf or **u**nbelted

the **wetherall** saddlestitched fourway (with matching shoes - bag - hat)

is created in our new **'hurworth' racin' huntin' plaid**

inspired by the race meeting after which it has been fittingly named

so new it has hardly had time to get its breath

come and see this new gay **wetherall** collection in all its glory

racin' plaid fourwaycoat (belted) about **30** gns

look for this white spot on bottom left coat corner it's your protection against imitators

(fourwaybelts royal patent 554368 jacardigan 607264)

WETHERALL
bond st sportsclothes
wetherall house bond street w1

Difficult to believe that such graceful shapes came from an unlovely sheet of dull metal. But then there's more than the noisy chatter and clatter of machinery behind it: from the first stages to the final polishing the craftsman is at work. For the British silversmith is a craftsman, and proud of it . . . and Harrods are proud to offer you his workmanship.

Britain's Best at Harrods

HARRODS LTD

LONDON SW1

Volume CCV No. 2677 The SPHERE, London, June 2, 1951

The SPHERE
WITH WHICH IS INCORPORATED "THE GRAPHIC"
THE EMPIRE'S ILLUSTRATED WEEKLY

THE FESTIVAL LIGHTS GO ON AT BATTERSEA—A MOSAIC OF COLOUR AROUND THE FOUNTAIN LAKES, CENTRAL FEATURE OF THE BATTERSEA PLEASURE GARDENS WHICH, AFTER A WEEK-END OF INTENSE ACTIVITY, WERE OPENED TO THE PUBLIC ON MONDAY LAST: In the Fountain Lakes, the main concourse round which are grouped the dance pavilion and other places of entertainment, the spray from the fountains is given the colours of the rainbow by the use of underwater lamps. In the background of this picture are the trees stretching along the riverside opposite the Chelsea Embankment. The whole brilliant conception is in the Vauxhall, Ranelagh and Cremorne tradition. The chief inspirer of the design is James Gardner.

With the completion of the Battersea Pleasure Gardens, which have been delayed a month by bad weather and labour disputes, and their opening last Monday, the central features of the Festival of Britain are in being, and the rival attractions of Battersea and the South Bank, both equally colourful although so different in their appeal, are available for the enjoyment of Londoners and visitors to London. In this special Festival of Britain Number of *The Sphere* the story of the South Bank, of the Pleasure Gardens, and of a host of other Festival displays, is told from pages 347 to 389, and the general news has been confined to the earlier pages of the issue.

Postage—Inland, 3d.; Canada, 1½d.; Elsewhere Abroad, 4d.

A LONDON NEWSLETTER

1, NEW OXFORD STREET, W.C.1.

The Ministry of the Church.

—I fancy the Bishop of Southwell knows what he wrote about recently in *The Times* on the subject of the Church's difficulties in maintaining an adequate Ministry. I extract a few points which he made; some hopeful, some not. (1) There are clear signs that the tide of faith is beginning to turn again; if that happy reaction is best seen at the universities, it is to be seen also in the factories and the new towns. (2) That return of faith implies more and more demands for ministers. They are not to be had. On the contrary, parishes are being "rolled up" and parsons are wearing themselves out in coping with organised religion at a time when workaday, daily ministration and contact among his flock is half his battle, which he is well aware he is losing. (3) There are far too many parishes to-day of 7,000 souls dependent on a single-handed parson. (4) The Church has ruled out "a last desperate expedient"—to lower its own standards of selection. On the contrary, the new Selection Boards have stepped them up. Vocation is essential, fitness is essential. In 1950 1,000 candidates applied; it is probable that less than half will be ordained. Of those who reach the selection centres, rather more than half may be recommended. (5) Quantity is important but quality is essential. Before now in our history, the Ministry has been a haven for "younger sons," a bolt-hole for failures. To-day of all days it must be a field for knights sworn on the altar to life-service; it must recruit men with vocations; fanatics, above all, men who speak with the tongues of *men* and of angels; men who *are* men and can speak and mix and work and play with all sorts and conditions.

Greenwich Armour.—The Tower Exhibition of Armour and Sir James Mann's historical note in the catalogue set me wondering whether our modern scientific methods of *recording* have not stolen from posterity two cherished and delightful pastimes—the thrills of rediscovery of forgotten things and the glow of romance which invests battles long ago. If Culloden had been fought in 1945, I doubt if posterity in 2145 would spend its tears and imagination over the fatal, fated Prince and his faithful Highlanders. There would be recordings of his voice, close-ups of his staff, filed headlines and reports, to blow away romance and superimpose dull realities. And I doubt if 200 years hence Posterity will need or chance to go searching in the lumber-room of the past for the craftsmen who turned out the "armour" for the wars of 1914 and 1939. Not so with the makers of armour in the early sixteenth century. The Greenwich school of armourers set up by Henry VIII in 1511 to remove a reproach on English craftsmanship and a gap in the defence programme, had been utterly forgotten until after the war of 1914-18, when chance and research rescued and restored the name of Henry VIII's Master-Armourer, Jacob Halder, whose fine work had for so long been attributed to a foreigner of Innsbrück. Whether the famous suit worn by Henry VIII and displayed at Windsor (and now on loan at the Tower) is English work, I have not the time now to enquire. Apparently its age, and therefore origin, can be exactly judged by a tape measure placed round its waist-line. For the Bluff Hal, as he grew older, grew fatter by regular degrees. This is a grand exhibition.

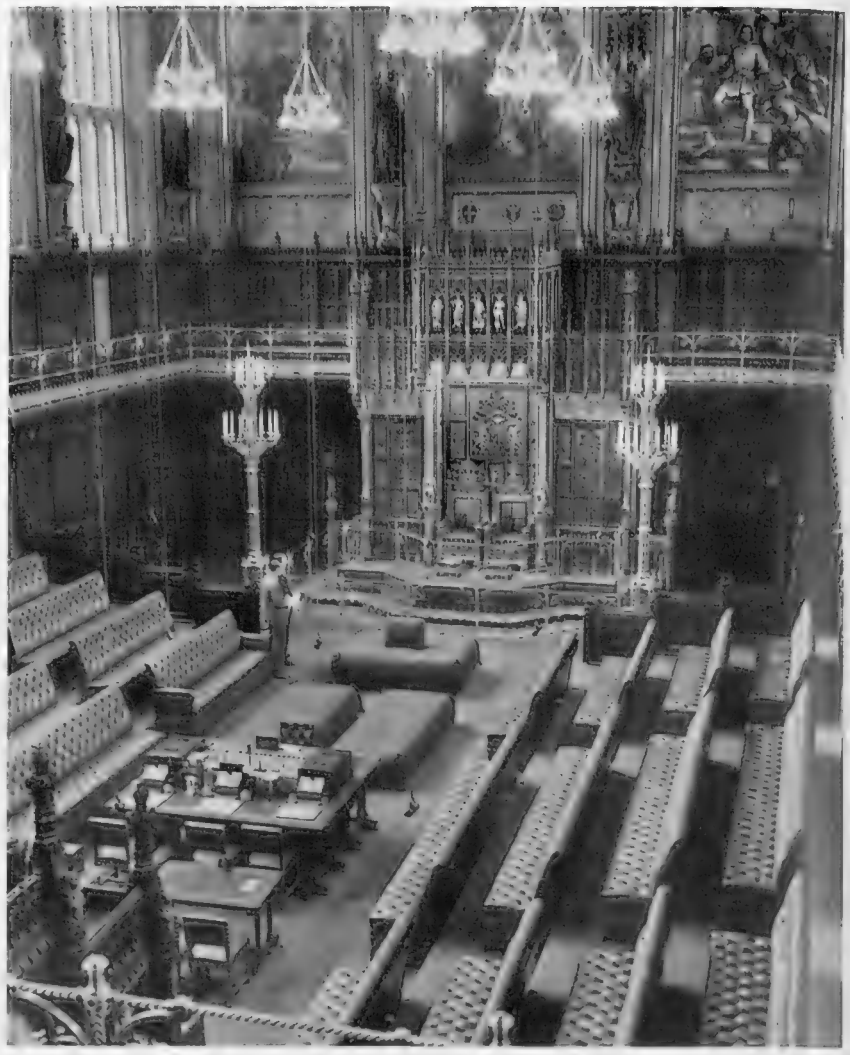
221A.—Napoleon's taunt that we are a nation of shopkeepers is one which we have enjoyed and tried to live up to ever since it was hurled at us; and in 1951, after ups and downs, we have reached the apex of success. I believe Bonaparte's *ipsissima verba* were "a nation of petty shopkeepers." There he was wrong. We are a nation of very imaginative shopkeepers, and the Holmes exhibition is a splendid proof of it. It is our habit to smother with publicity and curiosity all and any flesh-and-blood public figures in their heyday and then totally to forget them when they retire or die, as if they had never been. Only the Pitts, Foxes, Churchills, Garricks, Wellingtons, Nelsons, and so on, survive their last public appearances. We are not hero-worshippers. It is only supermen among our fellows who can persuade us to venerate them alive *and* dead. We are imaginative and perhaps escapist. We make our heroes from the world of fiction. We "forget Goschen" and remember old Uncle Tom Cobleigh, who indeed was much more our home-brewed cup of tea. And, of course, Holmes and Watson, the abnormal and the typical Englishman. Conan Doyle combined the qualities of both in a middle-type of Englishman. Years ago, when the last dozen of the Holmes stories were making a final and, I thought a comeback of bathos, I had a brief correspondence with Doyle. One of the letters he wrote me is an exhibit in the present Holmes Exhibition. In it he assured me that he intended "utterly to abolish Holmes" on the first hint that he was losing his public appeal. But even then he had as yet felt no such inkling. He went on to favour me with his own idea of the worst and best of his Holmes stories. He (rightly no doubt) put *The Noble Bachelor* among the worst; *The Illustrious Client* and *The Lion's Mane* (of the last series) among the very best. Perhaps he was "right every time" in that letter. I 'm not prepared to pontificate.

Reindeer in the Highlands.

—It seems that an experiment is to be made to introduce reindeer into the Highlands. A start is to be made in some chosen area of forest with twenty-five beasts imported from Sweden. These ragged-horned deer are cousins of the caribou of America, and are vital meat to the Lapps. I had it in mind that they fed on a peculiar moss not found in these islands, but I suppose Nature is not always the best judge of where a species should flourish. Certainly, to our discomfort, we corrected Nature over the grey squirrel and the Australian rabbit. On the other hand, Nature had the last word with our red grouse and still confines it to Scotland and parts of Northern England and Wales. Nothing can make it increase and multiply on Dartmoor. Our native roe is another species which prefers to settle its own settlements. No one knows why it died out in Hampshire in the eighteenth century. It did so and was reintroduced and flourished exceedingly in Woolmer Forest and West Sussex until World War II, when it became the target and enemy of farmers for the harm done them by roving bands of park deer escaped from confinement; and the roe has gone near to extinction once more in these areas through the sheer ignorance of (unlicensed) gun-men. I shall watch with interest the reindeer experiment, but I don't expect to live to see the Highland laird raised by it to new prosperity.

The Hutchinson Collection.

—Walter Hutchinson's large scheme for a National Gallery of Sporting Pictures has failed. He spent an enormous amount of money and trouble in collecting and arranging nearly 4,000 exhibits which were opened to the public for a brief year before he died. Exactly what were his motives no one knows. He received no recognition for his completed project and must have embarrassed himself by his outlay. Certainly he got together a splendid and representative collection regardless of cost. He paid £43,000 at auction for Constable's Stratford Mill, and presumably a pretty heavy figure for the Derby House in which to house it, and this vast collection, which is now to go to the four winds again. No doubt there will be keen buyers. The M.C.C., so rich in cricketiana, would doubtless add to its gallery, if it could afford it. So also the headquarters and clubs of other major sports.



THE HOUSE OF LORDS MADE READY FOR THE PEERS—THE CHAMBER, FOR SO LONG USED BY THE COMMONS AFTER THE LOSS OF THEIR OWN CHAMBER, IS NOW REDECORATED AND THE LORDS RETURNED TO IT THIS WEEK FOR THE FIRST TIME AFTER AN ABSENCE OF MORE THAN TEN YEARS: The thrones for the King and Queen, seen in the background, have been cleaned and renovated and stand on a new three-tier oak dais. The elaborately carved reredos behind the thrones has been regilded. To improve the acoustics, microphones are now suspended just in front of the seats, one of them being centrally situated near the Woolsack and the Judges' benches.

There are some famous Stubbs, one of Gimcrack in particular. But it is very unlikely that in this year of grace and gravity, the dispersal prices will add up to 50 per cent. of the collection prices.

Sop for Coal Consumers.

—Lord Hyndley has announced and Mr. Noel Baker confirmed some tardy and much-needed reforms in the distribution of household coals. What may be the precise definition of coal in this context I do not yet know. The grievances of the householder have been heavy and intolerable and justified to the hilt for years. And for years to come he knows that he must be fobbed off with "refuse" coal, slate, slag, chalk and brick, at a price which is thrice the price of pre-war best quality. But the injustices which for so long have fallen on southern and other householders who live remote from pitheads may, in N.C.B.'s and F.C.'s own good time, be alleviated. The transport and distribution costs are to be standardised. There are to be eight grades of "house coals" ranging from "burnable with care" down to "useless rubbish," and we in the South, when fobbed off with No. 8 (or nadir) rubbish, will thenceforth pay 5s. a ton less than for rubbish No. 7, and quite a lot less than for No. 1 (just burnable). That is something. The hideous grievance remains and it embitters the public's relations with the mining industry, probably quite unjustly. We have received load after load of rubbish over the last years; we complain to our merchant; he is compelled to admit this charge. He cannot reduce his price to us and he dare not complain to his supplier, since, if he did so, he would get no more supplies. Yet the Supreme Authority has invited us to take the action we sometimes do in the face of this highway robbery-cum-blackmail.

The Stymie.

—It is said that the stymie—the chief bad-luck story of golfers whose handicap is +1 or 21—is to go. It is usually dangerous to tinker with the rules of an ancient game such as cricket or golf—I don't think they have tried to tinker with chess—but I am not sure that the elimination of the stymie is not an exception. Poker is a game of chance and justifies a joker. Golf, modern golf, is an exact science which a joker upsets. If the liquidation of the golf stymie comes about, perhaps other stymies may follow suit. There are so very many in the games of modern life. The Russian stymie patented by Molotov and practised assiduously by his successors. The Welfare State stymie, in its unnumbered forms, which for ever keeps the ball of initiative from its hole. The stymie of our English weather. . . . But why should I do the job of cataloguing for my readers?

Dignity and—Precedence.

—All men are equal in the Welfare State and still as of old the Table of Precedence is potent until we move to a world in which it is drawn up on simpler principles. A Recorder "ranks" immediately after the mayor of a borough, and in a Midland borough last week the Recorder felt it necessary to resign because he was presented to Princess Margaret "out of his place." His gesture, of course, was "for the principle of the thing," nothing personal. He had been treated "as if he were a local stationmaster." For himself he didn't mind. Dignity demanded that he should strike a blow for his office. He had only two courses open to him. Either to complain and remain, or to resign. No, there was a third course open—to remain and *not* complain. That course did not occur to the victim of principles and the slave of dignity. Oh dear, how small the world is.

THE OLD STAGER

"WITH BEST WISHES"

THOSE in search of a gift for friends, either at home or overseas, will find that a year's subscription to THE SPHERE provides an ideal solution. Each week, the new copy will be a fresh reminder of the kind thought and good wishes of the friend at home. Orders for subscriptions for THE SPHERE to be sent overseas can now be taken. They should be addressed: The Subscription Department, THE SPHERE, Commonwealth House, 1, New Oxford Street, London, W.C.1, together with the name and address of the person to whom the copies are to be sent, and enclosing the subscription. Inland, £5 16s. Canada, £5. Elsewhere abroad. £5 5s. (to include the Christmas Number).

THE DUKE OF GLOUCESTER, WHO HAD JUST BEEN INSTALLED BY THE KING AS GREAT MASTER OF THE MOST HONOURABLE ORDER OF THE BATH, SEEN PRECEDING THE KING AFTER THE CEREMONY IN THE HENRY VII CHAPEL AT WESTMINSTER ABBEY: The Great Master installed twenty-nine Knights Grand Cross at the first ceremony of installation since 1935.

TWO-BY-TWO THE ROBED KNIGHTS OF THE ORDER OF THE BATH WALK THROUGH THE ABBEY: Distinguished soldiers, sailors, airmen and statesmen were among those who took part in the rites of installation on Empire Day. The G.C.B.s wore crimson mantles, lined with white, over uniforms or morning dress. Each bore a gold and enamel collar and the silver star of the Order. Those in the picture are: General Sir Richard McCreery; Air Chief-Marshal Sir A. Murray Longmore; Lord Campion; Air Chief-Marshal Sir James Robb; Admiral Sir William James; General Sir John T. Crocker; Viscount Samuel; Sir Henry Tizard; and Field-Marshal Viscount Montgomery.

KNIGHTS OF THE BATH TAKE THE OATH

After the King's Installation of His Brother, the Duke of Gloucester, as Great Master of the Order

The Order of the Bath, founded at least as early as 1399, had in its early days a somewhat chequered history, and until its revival in 1725 it had been in abeyance for many years. Later there was another long gap in the ceremonial of installation, but it was again revived in 1913, and there were services in 1920, 1924, 1928 and 1935. At the Service of installation last week many distinguished figures of the Second World War walked in procession to the Henry VII Chapel, where they saw the King install the Duke of Gloucester as Great Master. They then saw the Great Master install all those Knights who have been admitted to the Order since 1935, twenty-seven out of the twenty-nine being in attendance for the occasion. The concluding ceremony in the Chapel of the Order was perhaps the most dramatic, when each Knight installed during the service drew his sword and held it hilt towards the altar.

KNIGHTLY CEREMONIAL IN THE ABBEY: This was the impressive scene in King Henry VII's Chapel in Westminster Abbey at the ceremonial installation of Knights Grand Cross of the Order of the Bath. In the centre, facing the altar, is the King, Sovereign of the Order. He is delivering his sword to the Dean of Westminster, who will lay it upon the altar. On either side of the King are Officers of the Order, and, standing under the banners are Knights Grand Cross.

CHELSEA'S GREAT PERENNIAL

A Magnificent Spectacle for the Festival Year Flower Show in the Grounds of the Royal Hospital

ONE OF THE FORMAL GARDENS: This formal garden, one of the exhibits in the annual Flower Show organised by the Royal Horticultural Society in the Royal Hospital Gardens, Chelsea, was designed by the Winkfield Manor Nurseries, who were awarded one of the thirty gold medals. The King and Queen made a tour of the Show on the Private View day.

ONE OF THE FEW ROCK GARDENS AT THE FLOWER SHOW: Winkfield Manor Nurseries gained another gold medal for this design. The garden was planted with over 100 varieties of Alpines and primulas.

AN "INFORMAL GARDEN" BY R. WALLACE, OF TUNBRIDGE WELLS: This exhibit shows how balanced design can be applied in an informal garden, the structure of garden-house, terrace and steps being blended into natural surroundings. A feature is the rectangular York stone paving to form a solid, functional path where the conventional straight lines in which the paving is commonly used would be out of keeping with the character of the garden.

IN "AN OLD ENGLISH GARDEN": One of the designs at the Chelsea Flower Show exhibited by Ian G. Walker, of South Godstone, Surrey.

In Chelsea each year the pattern is as before; that is the satisfying feature of the Chelsea Show, staged by the Royal Horticultural Society, the essence of its perennial attraction for the land-hungry Londoner and the country cousin, who, as spring turns to summer, converge in their thousands upon the Royal Hospital Road, starting with Fellows' Day, when the privileged stride the gardens of the South Grounds, and ending on the Friday evening when there are pickings for all, and the homeward-bound visitors head for Sloane Square Underground and the buses, their arms filled with the choicest blooms. At this year's Chelsea Show the President of the Society, Lord Aberconway, said he thought that in spite of bad weather the quality of the plants and flowers had never been excelled. As usual, the crowds were enormous throughout the four days of the Show. In the great marquee they saw aisle after aisle of massed blooms forming banks of dazzling colour while the series of formal and informal gardens built along the eastern avenue of the South Grounds were a no less spectacular feature, leaving the visitor marvelling at the cunning with which these had, in the space of a few days, been moulded into the landscape. The rock gardens, each with its murmuring stream, waterfall and modest pool, were models of their kind. One of the rock gardens contained 40 tons of stone and cost £700 to build.

AN OLD-WORLD GARDEN BY HANCOCK OF KNIGHTSBRIDGE WITH ITS BRILLIANT RHODODENDRONS: In addition to the many separate gardens there was the main marquee, covering 3½ acres, which was filled with flowers of vast variety. At a luncheon Lord Aberconway said he had been told that the marquee was the largest ever erected.

THE KING'S COLOUR FOR THE ROYAL AIR FORCE: Princess Elizabeth, who was deputising for the King, presenting the new Colour at the ceremony in Hyde Park last Saturday. *On left*—The Princess standing in a Land Rover during her inspection.

Owing to the illness of the King, who was in bed with influenza, Princess Elizabeth went to Hyde Park last Saturday to present the King's Colour to the R.A.F. This Colour is for the whole Service, and is the forerunner of a standard to be granted by the King to all squadrons which have had twenty years' continuous existence. The Colour has a Union flag at the top left-hand corner. There is a crown over G.R. VI in the centre, and the R.A.F. roundel is in the bottom right-hand corner. The background is sky-blue. Rain marred the occasion of the presentation, but it remained fine while ninety-six Vampire and Meteor jet fighters flew only 1,200 ft. above the crowd. The rain began to fall as Princess Elizabeth inspected the parade. She was driven along the ranks of 2,500 men and women in a motor wagonette.

Two Royal Occasions

PRINCESS ELIZABETH WITH THE R.A.F.

THE KING AT THE STOCK EXCHANGE

COMMEMORATING THE 150TH ANNIVERSARY OF THE LAYING OF THE FOUNDATION-STONE OF THE LONDON STOCK EXCHANGE BUILDING IN CAPEL COURT, BARTHOLOMEW LANE, E.C.2—THE KING AND QUEEN AND PRINCESS MARGARET VISIT THE HOUSE AT THE CLOSE OF A DAY'S DEALING: His Majesty is seen addressing the members from the balcony of the War Memorial. On the King's left is the Queen and Princess Margaret and on his right is Mr. J. B. Braithwaite, Chairman of the Stock Exchange. The Royal party entered the building by the Old Broad Street door, accompanied by Mr. Braithwaite, and Mr. Doran and Mr. Twining, Deputy Chairmen.

When the London Stock Exchange first began business at the end of the seventeenth century it was housed in the second Royal Exchange. Later it was moved to premises in Change Alley and the rotunda of the Bank of England, and then at length to a house at the corner of Sweetings Rents and Threadneedle Street. In 1801 the foundation-stone of the present building in Capel Court was laid and in 1802 the House was opened with a subscribers' list of 500. During 1850-60 the House was rebuilt and enlarged. In order to commemorate the 150th anniversary of the founding of the present building, the King and Queen and Princess Margaret last week went to the City and paid a visit to the House just at the close of a day's dealings. Their Majesties and the Princess were greeted with prolonged cheering as they made their way through the packed floor of the House, which still bore many signs of the day's business, to the balcony of the War Memorial from which the King made his speech. The King spoke of the deservedly high reputation which the Stock Exchange held throughout the world, and of its long traditions of loyal service and good neighbourliness. He ended his speech by wishing the Stock Exchange all prosperity.

A DAY OF PAGEANTRY AT THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND

THE CIVIC PROCESSION TO ST. GILES'S CATHEDRAL, EDINBURGH, BEFORE THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND: Preceded by the High Constables, the City Halberdiers, the Mace-Bearer and Sword-Bearer, Lord Provost James Miller walked through Edinburgh's High Street to the Cathedral. The Lord Provost, in the blue uniform of Lord Lieutenant and wearing his chain of office, was followed by the Lord Provosts of Perth, Glasgow, Aberdeen and Dundee.

THE LORD HIGH COMMISSIONER TO THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND WALKING IN THE PROCESSION TO THE ASSEMBLY HALL IN EDINBURGH: Mr. George Mathers, M.P., wearing the uniform of Deputy Lieutenant, is seen behind the Mace-bearer as he approached the hall. He was deputising for Admiral of the Fleet the Viscount Cunningham of Hyndhope.

AWAITING THE ARRIVAL OF THE LORD HIGH COMMISSIONER TO THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND AT THE ENTRANCE TO ST. GILES'S CATHEDRAL: The Earl of Airlie, Mr. Douglas Johnston (Solicitor-General for Scotland), Lord Provost James Miller, and the Rt. Rev. Charles L. Warr, Dean of the Order of the Thistle and Minister of St. Giles. Every seat in the Cathedral was packed for the service, and people stood three-deep at the rear of the nave to hear the sermon by the retiring Moderator.

THE MOBILE EXHIBITION OF THE R.A.O.C.

THE ARMY OF TO-DAY, THE MOBILE EXHIBITION DRAWN UP ON THE EDINBURGH CASTLE ESPLANADE: Eight Army trailers were brought together for the display of models of all types of modern and scientific Army equipment. The exhibition is staged by the Royal Army Ordnance Corps and the trailers are at present engaged in making a tour of all the chief centres of population in Scotland.

THE SCOTTISH SCENE

News from the Highlands and Lowlands in the First Days of Summer

These are busy days north of the Border, and as ever, the opening of the General Assembly of the Church of Scotland provided an opportunity for a display of that civic pageantry which Edinburgh knows so well how to promote. Owing to illness, Admiral of the Fleet Viscount Cunningham of Hyndhope was not able to appear in his capacity as Lord High Commissioner. For the fourth time in his career Mr. George Mathers, M.P., deputised at short notice in this high office, and in the Assembly he read the speech of the absent Lord Cunningham. The speech referred to the continual striving necessary for the maintenance of world peace. It must be prayed for, and it must be paid for, Lord Cunningham averred, and the price is high. Another passage in the speech declared: "Sometimes we are in danger of allowing the larger issues of mankind to obscure our own immediate and personal responsibilities."

THE NEW MODERATOR OF THE CHURCH OF SCOTLAND

THE REV. DR. WHITE ANDERSON, OF ST. CUTHBERT'S CHURCH, EDINBURGH, ARRIVING AT THE ASSEMBLY HALL FOR THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND: In nominating Dr. Anderson for office, the retiring Moderator, Dr. Watt, declared that in three spheres of ministry—Bellahouston, New Kilpatrick, and his present charge—Dr. White Anderson had made a notable contribution to the high record of the parochial ministry in Scotland. A chaplain in two wars and in two Services, he emerged from both with decorations fully earned. He had served the Church with distinction in more than one great convenership, and had already directed the business of the Assembly from the table with geniality, firmness and acceptance. After the Assembly had indicated approval of the nomination, Dr. White Anderson accepted office. In his address to the Assembly the new Moderator told his audience that the task before the Church is still the evangelisation of the world which our Saviour died to save. He emphasized that the task requires a united effort on the part of the Christian church, itself still unhappily divided.

STOCKING LOCH FASKALLY WITH 6,700 YEARLING TROUT, AN EXPERIMENT IN CONTROLLED FERTILIZATION

EMPTYING A CAN OF YOUNG TROUT INTO LOCH FASKALLY : Mr. Thomas Johnston, chairman of the North of Scotland Hydro-Electric Board, inaugurating the experiment in the controlled fertilisation of the new loch which has been brought into being behind Pitlochry Dam. The loch is being stocked with 6,700 yearling trout, and it is hoped that as a result it will in due time become a great resort for anglers. In a speech at the inauguration Mr. Johnston referred to the construction of the dams in the Pitlochry district, saying that during the past three years nearly 10,000 official visitors had come to Pitlochry to see the "desecrated amenities" in the area. "To-day, however, we are participating in a ceremony during which we will put 6,700 yearling trout in this loch. It will be a controlled experiment, and will be under the direct advisory control of a local committee. We believe in local democracy and hope that the committee, including representatives from the town council and local angling associations, will co-operate in ensuring that this becomes one of the most popular fishing attractions in all Scotland." In placing the first of the trout in the loch, Mr. Johnston said the fish had been marked so that when they were caught they would provide information about breeding and numbers.

THE CHAIRMAN OF THE NORTH OF SCOTLAND HYDRO-ELECTRIC BOARD SEEN IN DEERSTALKER HAT AS HE INSPECTED THE FISH LADDER AT PITLOCHRY DAM : Mr. Thomas Johnston during his visit to Pitlochry in which he personally played his part in stocking the new loch behind the dam with yearling trout and inaugurated the boating and fishing facilities on the loch. It is proposed to have at present about twenty boats on the loch, eight reserved for fishing and twelve for pleasure-boating. Fishing charges (which can be altered at the discretion of the local committee) are to be : for salmon—one rod, 2s. 6d.; two rods, 3s. 6d.; for trout—one rod, 2s.; two rods, 3s. In addition, there will be an overall charge of £1 for each salmon landed.

SCOTLAND'S THEATRE AMONG THE HILLS

PLAYING AT THE PITLOCHRY FESTIVAL THEATRE : *Left*—John Knox (played by [illegible] Brown Derby) and Queen Elizabeth (Christine Roberts). *Right*—Mary Queen of Scots (Miss Mary Horn). They inaugurated the Pitlochry Festival Theatre, Scotland's theatre among the hills, with a presentation of Maxwell Anderson's *Mary of Scotland*. The play is a chronicle covering the period from Mary's landing in Scotland to the days of her imprisonment in Carlisle Castle.

THE OPENING OF THE FESTIVAL THEATRE AT PITLOCHRY : This was a general view of the scene on the lawns as Mr. Thomas Johnston, this time in his capacity as chairman of the Scottish Tourist Board, inaugurated the tented theatre before the presentation of the play, *Mary of Scotland*, the first of six plays which are being given during the present Festival season. The theatre, housed within a giant marquee, is the inspiration of Mr. John Stuart, whose idea it was to create a Scottish Malvern or Stratford-on-Avon. Bookings for the season are good.

THE KING'S SCOTTISH BODYGUARD

THE KING'S BODYGUARD IN SCOTLAND HOLD THEIR ANNUAL SHOOT—THE COMPETITION OF THE ROYAL COMPANY OF ARCHERS FOR THE MUSSELBURGH SILVER ARROW TROPHY ON THE OLD LINKS AT MUSSELBURGH, MIDLOTHIAN : *Left*—The Company marching from Musselburgh Mercat Cross to the links, under the command of Brigadier T. Grainger Stewart, who is seen on the left of the first pair in file. *Right*—The shoot in progress. The winner of the Trophy was Major A. C. Blair, the Secretary, after a tie with Colonel G. M. Warrack. The Silver Arrow Trophy is said to be one of the oldest trophies in the world still in circulation. There is no record of the date of the first shoot for the Trophy, but in the parchment which records the winners, the first name to appear is that of the Earl of Haddington, who won the Trophy prior to 1603. In that year it was won by Lord Elphinstone, and the names of the winners have been recorded on the parchment ever since. At this year's contest twelve archers competed, but shooting was made difficult by a strong cross-wind blowing in from the sea. Consequently, few hits were registered.

THE LAST MARSHAL OF FRANCE DIES HARD

Philippe Pétain, the Prisoner of Yeu

By FERDINAND TUOHY

ON a spring day thirty years ago, Philippe Pétain, Marshal of France, paid an official visit to the Island of Yeu, which lies about an hour's slow steaming from the Vendée coast south of Nantes. Aged sixty-five, fit as fifty, sturdy, large and rubicund, the Marshal was at the height of his renown. Foch and Joffre, of whom he had been allegedly jealous, had been left behind in the active sense. The whole island turned out to do honour to the Hero of Verdun.

Twenty-four years after that triumph, plain "Pétain" was dispatched to the same Yeu, into what everyone believed would be final oblivion. "The old fellow won't last long." "We'll never hear of him again." In effect, the old fellow was eighty-nine, and had heard himself condemned to death by a court he so despised as to refuse to address it, and, forty-eight hours later, reprieved by a man he himself had sentenced to death in his absence—General de Gaulle.

How long could an old man on the brink of ninety bear such ignominy? In one bare room of a concrete bungalow, and only "that tent which is the sky" to gaze at, as he paced the small, wall-governed courtyard of the military fortress-prison of Pierre-Levée, followed by a guard? He who had stemmed the mutinies in the French Army, in 1917, and been hailed as France's saviour on that account? He who had held the Road to Verdun? He who had been acclaimed through half of France, again as her saviour, in 1940?

Well, we have the answer; or, rather, we haven't quite got it yet, for the latest bulletin, signed by the military doctor Galeton, officially attending the prisoner, reads: "General condition continues to lower gently; senile delirium more and more pronounced, with presence of congestive death-rattle." That would sound conclusive enough—in the case of anyone else but Pétain.

Yet one thing can be written now: there is not a speck of the forecasted oblivion around the prison cot of Yeu. On the contrary, Philippe Pétain will play a part in the French General Election a fortnight hence, and his part will be the bigger if he is dead. There are even those who predict that the Marshal will be causing manifestations fifty years hence—if he is allowed to die in prison.

You may have noticed the different appellations already used. That is one of the curiosities surrounding our principal. You see him variously referred to as "ex-Marshal Pétain," "Pétain," "the ex-Marshal," "the Marshal," and "Philippe Pétain." The man himself preferred to prefix his Vichy proclamations with "We, Philippe," which evoked the lost world of the Sun King, which he dreamed of re-creating in la belle et douce France.

Yet it is possible that still another appellation will survive the longest: "The Last Marshal." Neither Juin nor Tassigny will ever be a Marshal, even as Weygand failed to achieve the sixth star on his sleeve. The French had a good to fair time under Marshals in the seventeenth and eighteenth centuries. They first began to sheer off them with the experience of Napoleon's thirty-odd. Came a revival under the Second Empire—and then Bazaine in 1870.

Most French swore they'd have no more Marshals under the Third Republic. Living ones would be allowed to fade out, and that would be the end. The vow was kept for forty-five years, until Joffre was elevated in 1915. Six others followed in his wake, of whom Pétain was third in seniority. He has outlived all his own generation of commanders by many years. The only one who can be called in any way a fellow-survivor is Weygand, who lingers on, half an invalid, at eighty-four.

Yes, the Captive of Yeu is definitely the last Marshal the French intend to create, so it is fitting that he should reach back so far into the past. The old soldier, round whom a political dance macabre was recently staged—indeed, is still being staged—was a schoolboy of fourteen in the Pas-de-Calais, his eyes already set on an ensign's plumes, when Moltke occupied France in 1870.

Despite the keenness of youth, an undistinguished career followed. Pétain was an infantry colonel of fifty-eight, about to be retired, in 1914. Four years later he was a Marshal. What had he really done? Many have asked that. He had *presided* over the defence of Verdun, and he had shown himself a sound disciplinarian over the mutinies. Why, how, was he allowed to become such an historic figure? Why, how, is he to-day the centre of such an extraordinary fuss?

That Pétain received an undue lift amid the victory madness of 1918 is certain. But, for what happened to him in 1940 and after, the story spreads to a far wider landscape. The plain fact is that millions of French people have got him on their consciences to-day, for having gladly sided with him. Others, especially a vast following of women, believe that the Pétain France, resting on religion, was the right France.

You will hear, too, that the Church is wholeheartedly for Pétain, who took it under his wing. But that is less certain, since this special care eventually provoked a reaction stronger than any that had disturbed Church-State relations for a generation.

How much of the focus on Yeu has been sincere compassion, and how much worked up for political or private ends? Was the ex-Marshal really so desperately ill as he neared his ninety-fifth birthday, or was the event exploited as a means of criticising the Government, and of keeping French (and wider) sympathies awake for political ends? These are questions which anyone who has followed the tale of events on Yeu cannot help asking.

In the first years, it was a case of all quiet. One read of the captive's two lawyers sometimes visiting him; of a doctor and a priest friend, who were allowed inside the prison; of Mme. Pétain (now seventy-three and very frail) living down in the village, in the only hotel, the Voyageurs; of food gifts from near and far (including America); of the old man's amazing stamina; of his refusal even to consider his own case until the cases of all those who had been condemned along with him were likewise taken up.

The first break with this even tenor towards the tomb occurred two years ago. Alarming stories began to circulate about the prisoner's mental and physical state, and indignant questions were put as to keeping "almost a centenarian" in prison. Could Frenchmen—even politicians—be as hard-hearted as that? "The oldest prisoner in the world deserves a better fate at the end of his long days."

The next development came a year ago, when the prisoner's lawyers formally requested a revision of the condemnation of their client. This was addressed to the Minister of Justice, and has just been repeated, with additions about their client having since reached the age of ninety-five, and of his being gravely threatened by illness.

TAKING EXERCISE WITHIN THE FORTRESS OF YEU, HIS ISLAND PRISON OFF THE COAST OF THE VENDÉE, WESTERN FRANCE: Philippe Pétain, seen with one of his gaolers. After his trial he was at first imprisoned at Urdos.

MADAME PÈTAIN PREPARES FOR A TRIP TO THE FORTRESS: The wife of the ex-Marshal seen at her hotel on the island of Yeu. She has been a constant visitor to the fortress ever since her husband's incarceration, taking him delicacies to supplement his starchy ration.

The request silently intimated that Pétain demands "the justice" of a revision of his condemnation, not the pity which a General de Gaulle brings in demanding his release.

No wonder a Government having such a tricky passage as the present one in Paris hesitates to speed up any retrial! Aside from the effect on the elections, one need only conjure the strikes and unrest which the Communists would engender were any clemency shown, on any count, to the leader of the Vichy regime.

On the other hand, over 100,000 Frenchmen were condemned to "national disgrace," and, if many have been rehabilitated, many others have not. These are at liberty but forbidden for the most part from exercising their former professions. Inevitably a larger number of women and children suffer through these civic disabilities, and it is possible that some of the support, material and moral, that the campaign for Pétain's release receives emanates from these "disgraced" ones.

This campaign reached its height in April after news had leaked out that Pétain was "officially dying." There was a rush of correspondents to the island, and when "the moribund's" relatives also took steamer thither accompanied by the prisoner's lawyers, and were followed by a priest who had been the spiritual adviser of General de Gaulle's Free French in London, it was really thought that the end was nigh. (The priest, of course, must be bringing General de Gaulle's last words of comfort to the former Marshal, whose A.D.C. he had been for so long.)

Pétain was in extremis one day, better the next. Madame Pétain would be followed up and down the hill, her slightest gesture or remarks noted down. On the mainland there was a secret official conference as to place of burial. Rumour said the powers-that-be had insisted it should be in the courtyard of the fortress at first, at any rate. Better than rumour had long known that Pétain desired to be interred at the famous Verdun fort at Douaumont.

The climax came on Pétain's ninety-fifth birthday, when a cake with one candle to blow out was brought into the sick-room. But the wizened old man in the cot could no longer blow. He muttered something about the cake being very nice, and relapsed into a coma, and the telephones buzzed down at Gontran Nolleau's, owner of the only hotel, where the journalists whiled away the hours with Clos de la Maréchale at 12s. a bottle.

Madame Pétain is the Maréchale, and she has been very kind to Gontran Nolleau since she took up residence in his hotel five years ago. She has given Gontran many relics, and promised him so many more, that a Pétain Museum is a certainty at the Voyageurs soon after the end comes.

But the Last Marshal of France dies—or died—hard. The day after he subsided into that birthday coma he was sitting propped up in bed, looking through a magazine.

What should have been done with the former Marshal directly after he had been sentenced? Some of the Free French in London used to talk of taking him up to the grave of the Unknown Soldier at the Arc de Triomphe, and of there publicly degrading him—by breaking his sword and ripping off his epaulettes. But nothing so drastic was ever likely with General de Gaulle in power. Still, was a reprieve, was Yeu, the best solution?

A more benign island clime must only have meant the colonies, and it might have been wiser to have sent the captive to Réunion or Madagascar. But mightn't he have cost too much to keep safely under guard?

The Caudillo latterly offered hospitality to Pétain, and Portugal, too, is said to have offered a sunny last home. Yet, if one thing is certain, it is that the last Marshal of France will die on French soil. A hospital room might be the most fitting solution. But there will be no Douaumont.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

ASPECTS OF CONTEMPORARY LIVING

SPORT AND THE HOME AT THE SOUTH BANK

Pictures Taken in the Downstream Circuit of the Exhibition

LOOKING FROM THE SUMMIT OF THE OLD SHOT TOWER ACROSS THE HOMES AND GARDENS PAVILION TOWARDS THE FESTIVAL CHURCH AND THE MAIN ENTRANCE TO WATERLOO STATION: In this pavilion the visitor is taken straight into the homes of to-day, where six designers show their solutions of six problems of design in the modern home, the most important being in relation to the bed-sitting-room and to the kitchen-dining-room.

THE BOAT POOL, WHERE FULL-SIZE SAILING-BOATS, PUNTS AND DINGHIES ARE DISPLAYED: In this sport section the visitor can see the famous Flying Twenty designed by Uffa Fox, a sister-ship to the *Vertue XXXV* which sailed the Atlantic in 1950, and other boats great and small, all proclaiming British interest in matters concerned with the sea. The large structure in the background of this picture is at the Waterloo Bridge entrance to the Exhibition, which links with the Royal Festival Hall by an overhead way and thus eases the path of the concert-goer.

YACHTS AND DINGHIES IN THE BOATING POOL AT THE BASE OF THE OLD SHOT TOWER, A LONDON LANDMARK BUILT IN 1826: Originally the Tower was built for making shot from lead, the molten metal dropping from the melting chamber at the top and forming perfect spheres as it cooled in its fall down the 120 ft. within the tower. Within the Shot Tower to-day visitors can see a kaleidoscope showing the varied character of the London scene in a changing pattern of pictures. A short bridge leads from the Shot Tower to the brightly-lit Tank Chamber, where there is a small exhibit showing the development of the South Bank site.

VARYING LEVELS PROVIDE CONTRASTING VIEWPOINTS AND ALL THE CHARM OF THE UNEXPECTED IN THIS MOST MODERN OF EXHIBITIONS: The R.N.L.B. *Sir Godfrey Baring* is just one of many exhibits at the South Bank placed in such a way that they can be viewed from above and below. A two-way balcony overlooking the lifeboat enables spectators to circulate comfortably. Everything about the South Bank site, the kiosks and fountains, the seats, railings, signboards and even the litter baskets have been designed with care, consistent good taste, and an eye for colour. In fact, the architectural conception has been made to play an outstanding role in the presentation of the whole Festival theme.

A TRULY MODERN EXHIBITION

THE ARCHITECTURAL CONCEPTION IN THE PRESENTATION OF THE FESTIVAL THEME

IN THE SEA AND SHIPS PAVILION: Here three vast ship models are displayed effectively a tanker, a passenger liner and a whale factory-ship. Equally effective are the grea sectional and cross-sectional models of ships, while the section on shipbuilding show in a series of impressions the more notable events in the birth and growth of a ship

IN CONTRIBUTIONS GREAT AND SMALL THE MODERN ARCHITECT HAS LEFT HIS IMPRESS UPON THE SOUTH BANK: *Left*—The complicated spinner fountain and in the background the Skylon, the vertical feature of the Exhibition. *Right*—The Transport Pavilion, a building of steel and glass, to the summit of which the public can climb, viewing exhibits as they go, including full-size aeroplanes suspended from the roof. This Pavilion overlooks the main concourse facing the massive Dome of Discovery.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

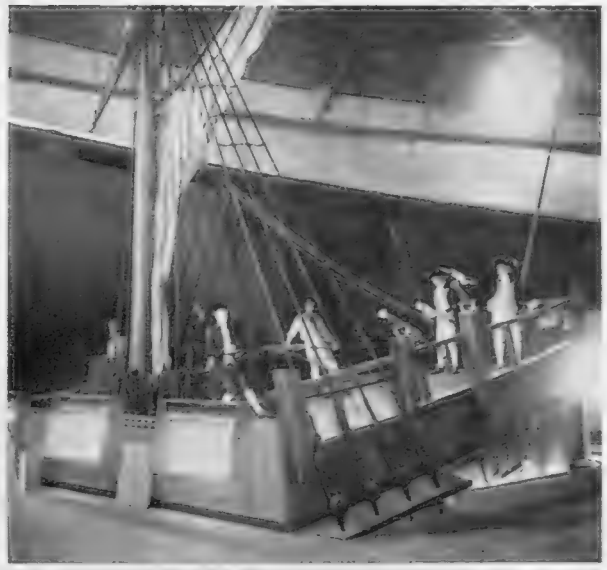
This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

WITHIN THE WORLD'S LARGEST DOME

IN THIS DOME OF DISCOVERY SECTION OF THE SOUTH BANK EXHIBITION ARE DISPLAYED ASPECTS OF BRITISH INITIATIVE IN EXPLORATION OF THE WORLD AND OF THE HEAVENS

THE 74-IN. REFLECTING TELESCOPE, WITH NEWTONIAN, CASSEGRAIN AND CLOUD COMBINATIONS: This telescope, designed and built by Sir Howard Grubb Parsons and Company for installation at the Mount Stromlo Observatory, Australia, is on loan to the South Bank Exhibition and is, needless to say, the dominant feature of the Dome of Discovery, in the centre of which it stands, epitomising man's exploration of the heavens. This section of the Dome of Discovery, dealing with the mysteries of outer space, concentrates also on the radio telescope.

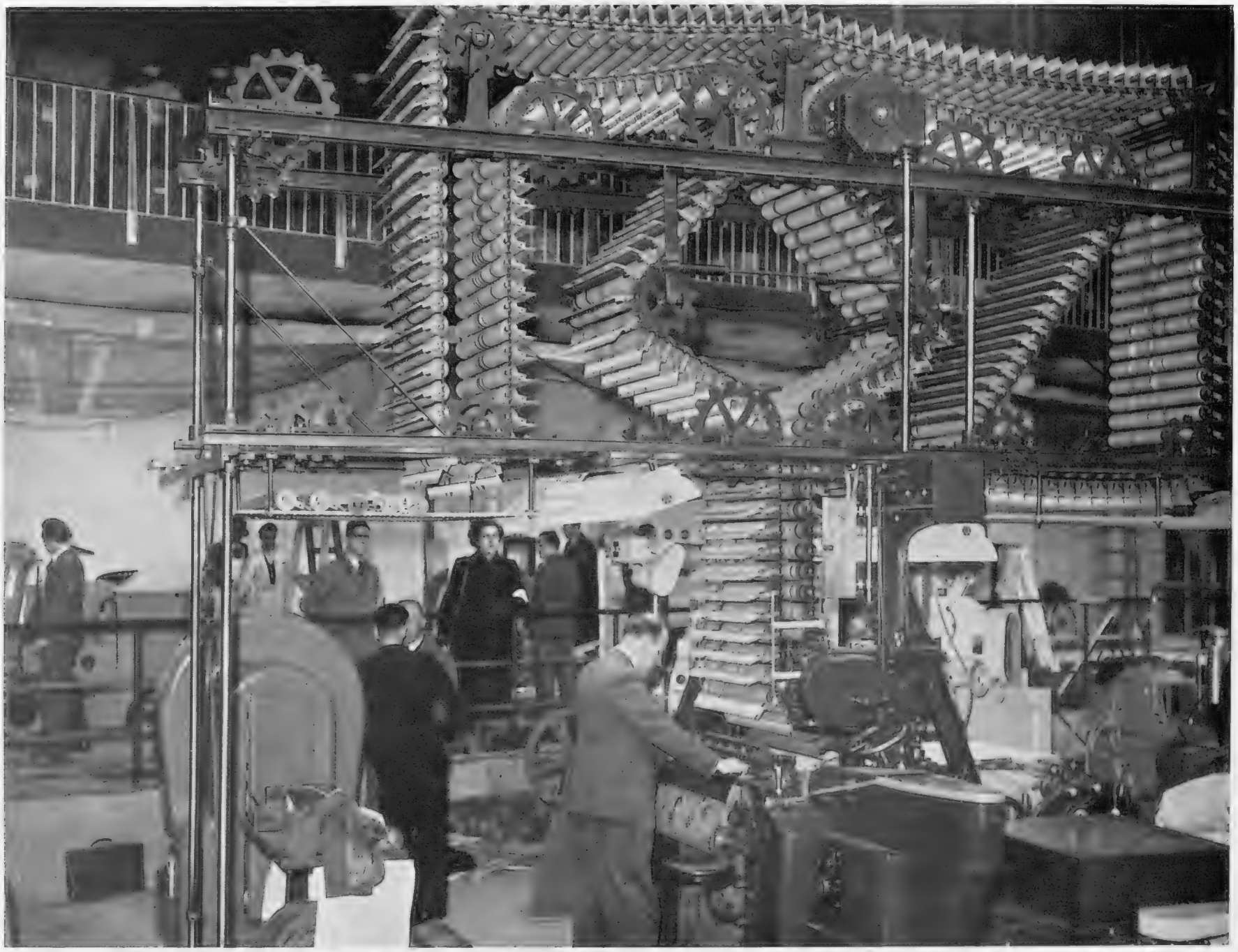


IN THE BOWS OF CAPTAIN COOK'S SHIP "ENDEAVOUR": **This large-scale exhibit, paying tribute to the greatest of the explorers, is in one of the eight sections of the Dome of Discovery, each section of which is concerned with one of the great provinces that together make up the universe.** The display shows how the British have been among the explorers of every sphere of the universe—from outer space inwards to the centre of the earth. It shows, too, how the old initiative in exploration has by no means abated; but now it is seen most clearly in the achievements of our scientists.

MODELS OF CROP PESTS SUSPENDED IN THE DOME OF DISCOVERY: This aspect of the Exhibition is intended to show how science is ensuring that we provide the most suitable weapons to fight the pests and diseases which are man's rivals in bidding for the yield of food, at present barely sufficient for our needs.

THE SECTION OF THE DOME OF DISCOVERY DEALING WITH THE SEA: A visitor studying models dealing with various forms of sea creature. This section in its entirety shows what science can tell us about the sea, its composition, its physical behaviour, the nature of the ocean beds, and the living creatures that inhabit it. British research has been particularly active in studying the animals and minute plants that live near the surface—the plankton. They play a vital part in the cycle of life in the sea—not only for fish but even for many whales which feed almost entirely upon these diminutive animals.

THE UPSTREAM SEQUENCE OF THE SOUTH BANK, DEALING WITH THE LAND OF BRITAIN AND ITS PRODUCTIVITY



IN THE POWER AND PRODUCTION PAVILION IN THE UPSTREAM SEQUENCE OF THE SOUTH BANK EXHIBITION DEALING WITH THE LAND OF BRITAIN AND THE DEVELOPMENT OF ITS RESOURCES : Here an operator is seen with an Axminster carpet-loom of the single insertion split-shot type. It is being worked by Platt Brothers (Sales) Ltd., of Oldham, in collaboration with T. F. Firth and Sons, of Brighouse, and the Carpet Manufacturing Company of Kidderminster. Other marvels in this machine-production section are a centrifugal spinning machine, a demonstration of hypodermic needle assembly, and an 18-ton gas-heated ice-wafer biscuit-making machine.

UPSTREAM *and* DOWNSTREAM

HIGHLIGHTS OF THE PAVILIONS IN TWO OF THE MAIN SECTIONS OF THE GREAT EXHIBITION

On left—OLD AND NEW IN THE TRANSPORT PAVILION : In the foreground is an early locomotive and beyond, at the entrance to the Pavilion, is an express locomotive built for the Indian Government Railways. The Transport Section of the Upstream sequence deals with rail, road and air travel and, because an essential to the operation of all these services nowadays is communications, British achievements within this field are also contained within the building. An original copy of the first Bradshaw, a germ-proof booking-office window, and an excursion poster of 1851 are among unusual exhibits in this section.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.

BRITAIN ILLUMINATED

The Country's Lights Go Up in Honour of the Festival

A BERKSHIRE SILHOUETTE—WINDSOR CASTLE IS TRANSFORMED INTO A FAIRYLAND OF LIGHT DURING THE FESTIVAL OF BRITAIN FLOODLIGHTING OF SOME OF THE COUNTRY'S FAMOUS LANDMARKS: As in most cases where the building has a flagstaff, spotlights point out the standard or flag flying at the mast-head. On the extreme right of the picture is the Castle's Round Tower.

ENGLAND'S NATIONAL SHRINE IN THE GLARE OF FLOODLIGHTS — THE NORTH DOOR OF WESTMINSTER ABBEY WITH, ON THE LEFT, THE ILLUMINATED WEST FRONT OF ST. MARGARET'S: This area of Westminster is also bright with the illuminations from Big Ben and the Houses of Parliament. The Festival lights along London's river stretch from Tower Bridge to Westminster, and again from the picturesque river approach to the Battersea Park Pleasure Gardens to the Albert Bridge, Chelsea.

IN THE VAUXHALL, CREMORNE AND RANELAGH TRADITION—LOOKING EASTWARDS THROUGH THE BATTERSEA PLEASURE GARDENS WHICH WERE NOT COMPLETED AND READY FOR OPENING UNTIL A MONTH AFTER THE SOUTH BANK EXHIBITION: This aerial view shows in the foreground the Crescent Restaurant, the great tented dance pavilion in the centre, and, beyond the vista of lawns and gardens, the Fun Fair with its Big Dipper, its Dragon Ride, its Boating Pool, and a host of other attractions. The Fun Fair itself opened at Whitsuntide, and has regularly drawn crowds of 25,000 or more. On Whit Monday the attendance was over 75,000.

Battersea's Pleasure Gardens

PRESENTING TO LONDONERS AND VISITORS TO LONDON THE LIGHTER SIDE OF THE FESTIVAL OF BRITAIN

In the middle of the eighteenth century there were sixty-four pleasure gardens, big and little, in the London area. They varied greatly in entertainment as they did also in tone, but all were expected to add to the gaiety and colour of life. The earliest of them was the famous Paris Garden, which lay near what is now the approach to Southwark Bridge. It was the scene of bull-baiting and bear-baiting, and many other rough sports besides—so rough, indeed, that Sunday performances were stopped in the reign of James I. The real beginning of the London pleasure gardens was in late Stuart times, when Pepys and his contemporaries used to go down to Fox-Hall and the Spring Garden. Fox-Hall (later Vauxhall) became the most famous of them all. Then there were Cremorne and Ranelagh, names of magic and fragrance, gardens and resorts of our grandparents and great-grandparents, pleasure haunts round which grew a great tradition. All these have in part inspired the Battersea Pleasure Gardens of 1951. Inspiration has come also from overseas, from the gardens of Liseborg, in Sweden, and from the even better-known Tivoli, for many years so beloved of Copenhagen people who flock there throughout the summer months.

The progress of the Battersea Gardens, built on a modern London park site which was once marshland, where the Thames spread far and wide in Chelsea Reach, was seriously delayed by a winter of continuous bad weather, and also by strikes, but the Fun Fair Section was open by Whitsun, and the whole 37 acres were open on May 28. It has been a great conception and it has been carried out colourfully and well. If the weather is good this summer all the hard work and the planning will be well repaid, though perhaps not in terms of actual cash. The designer of the Pleasure Gardens is James Gardner, who has created a vista of towers and lofty palaces, of gay pagodas and ornamental lakes, letting his imagination run riot and making use of every modern material to further his ideas.

The FESTIVAL PLEASURE GARDENS BATTERSEA

CRESCENT RESTAURANT
EMETT RAILWAY STATION
RANELAGH BEER GARDEN
LAKESIDE STAGE & TENT
STATION SNACK BAR
GIANT FERN HOUSE
FOUNTAIN LAKES
DANCE PAVILION
PAVILION BUFFET
BANDSTAND & BEER GARDEN
FUN FAIR
FLOWER GARDENS
GARDEN BUFFET
AVIARY
CHILDRENS ZOO
FUN FAIR
BOATING POOL
CREMORNE BEER GARDEN
SOUTH GATE
DRAGON RIDE
THE BIG DIPPER
19 51
VISTA TEA HOUSE
WEST GATE
VISTA ARCADE
VISTA TEA HOUSE
GROTTO
AMPHITHEATRE
FESTIVAL CLOCK
PETER PAN RAILWAY
FUN FAIR PIAZZA
FOUNTAIN TOWER
EAST GATE
ADMINISTRATION OFFICES
RIVERSIDE ROOMS
RIVERSIDE THEATRE
SHOPS
TERRACE TEA SHOP
The THAMES
MUSIC PAVILION
PIER RESTAURANT
PIER

Leslie S. Haywood

BATTERSEA PLEASURE GARDENS IN BEING

Above—PLANTING FLOWERS IN THE LAVENDER AND STOCK GARDENS IN THE BATTERSEA PLEASURE GARDENS : Flowers are one of the keynotes of this magnificent display, covering in all 37 acres of one of the most green and beautiful of London's parks.

Below—LOOKING WESTWARD FROM THE AVIARY TO THE CRESCENT RESTAURANT, THE DOMINANT FEATURE AT ONE END OF THE GARDENS : On the left of the central lawn is the Garden Buffet, and beyond that is seen the great tented dance pavilion.

LOOKING ALONG THE FOUNTAIN LAKES TO THE VISTA ARCADE, THE CENTRAL ARCHITECTURAL FEATURE NEAR THE WESTERN END OF THE BATTERSEA PLEASURE GARDENS, WHICH, AFTER MANY DELAYS, WERE OPENED TO THE PUBLIC ON MONDAY, MAY 28 : This view looks northwards towards the river and the Chelsea shore. All round the fountain lakes are grouped places of refreshment and entertainment, the Ranelagh Beer Garden, the Vista Tea House and the dance pavilion, a great tented structure of imaginative design. At night, this spot is a fairyland of lights, and by day it is made colourful by the great floral display on the surrounding lawns and by the gay awnings and roofs of the various pavilions. During the Second World War the whole of this part of Battersea Park was given over to allotments.

THE DECORATIVE GENIUS OF JAMES GARDNER REFLECTED IN THREE ARCHITECTURAL FEATURES OF THE PLEASURE GARDENS : *Left*—The dining alcoves of the Crescent Restaurant. *Centre*—The Fountain Tower, in which a series of coloured balls are carried up and down on an endless belt. *Right*—The figure of a centaur adorning a pavilion.

CRUISING ALONG THE SUN-DAPPLED WATERS OF THE BOATING LAKE IN THE FUN FAIR SECTION OF THE BATTERSEA PLEASURE GARDENS: This is one of the more sedate types of entertainment in a Fun Fair which has proved remarkable for the novelty and originality of its features. There is the Octopus, for instance, which provides a two-minute ride in rotating tubs at the end of whirling steel arms. One visitor has described this breath-taking ride as one minute and three-quarters too long. Another attraction, and hardly less breathtaking for the passengers, is the Big Dipper, the mountain-and-valley railway which dominates the eastern end of the Fun Fair.

ALL THE FUN OF THE FAIR AT BATTERSEA

SOME OF THE ATTRACTIONS OF THE FUN FAIR AND PLEASURE GARDENS BUILT BETWEEN CHELSEA AND ALBERT BRIDGES

IT IS CALLED "THE ROTOR," THE WORLD'S GREATEST SENSATION: This is already providing one of the biggest attractions of the Fun Fair. In the Rotor, shrieking spread-eagled victims are held to its side by centrifugal force. There is accommodation for spectators and they perhaps have the best of the bargain. In the middle distance is the Big Dipper, and beyond the remodelled Battersea Park running track and, in the far distance, the chimneys of Battersea Power Station.

TAKING TEA IN THE FUN FAIR GROUNDS: This is one of the several decorative restaurants and bars which adorn the Fun Fair and the Pleasure Gardens. With admission temporarily kept at only 6d. in the opening days, the Fun Fair attracted enormous attendances despite biting winds which swept across the Gardens.

A CARTOONIST'S DREAM HAS COME ALIVE UPON THE SOUTHERN PERIMETER OF THE BATTERSEA PLEASURE GARDENS: This is one of the trains designed by Rowland Emett (of *Punch* fame) for his railway, which runs from the Fun Fair to the Crescent Restaurant, a distance of about 500 yards, and is seen here passing beneath the bridge leading to the bandstand beer garden. A great deal of nightmarish ingenuity has gone into the creation of the locomotives, resplendent in their brasswork, and to the building of the stations of Far Twittering and Oyster Creek. *On right*—CAUGHT IN THE FESTIVAL LOOP: Without leaving the ground, the drivers of these cars in the Fun Fair get all the aviator's thrill of looping the loop in their tiny fast-revolving speed cars.

TULIPS IN FULL BLOOM OUTSIDE THE RIVERSIDE THEATRE: This Regency building, with a hint of the Victorian age, has been designed by Guy Sheppard and stands beneath the trees flanking the Thames near the Albert Bridge entrance to the Pleasure Gardens. Here songs and music, puppets and marionettes, a revue and a Victorian-style late-evening entertainment are the features. The last-named is under the direction of Leonard Sachs, the famous chairman of the Players' Theatre, "Mr. Sachs's Song Saloon." In addition, the Pleasure Gardens have an amphitheatre where upwards of 2,000 people at a time can watch performances of a new family show.

THE GREAT EXHIBITION OF 1851

One of the Outstanding Events of Victorian England

By C. H. GIBBS-SMITH

THE Great Exhibition of 1851—the ancestor and instigator of the present Festival of Britain—was not just a Victorian jamboree and a salesman's paradise upon which we now look back with nostalgia and restrained amusement. It was one of the outstanding events of Victorian England. Like all industrial shows of its kind, it derived from the trade fairs of the Middle Ages and from the great trade displays made popular in France under the Directory and under Napoleon. More directly it grew out of three small exhibitions of manufactures put on by the Society of Arts (the present Royal Society of Arts) in London in 1847, 1848 and 1849.

But the Great Exhibition of the Works of Industry of all Nations—to give its full and proper title—stood out from all the previous exhibitions of history. Its size, its scope, and especially its aims and ideals, made it unique. Prince Albert, who was its prime mover and its most distinguished champion, set his heart on four principal aims. First, to promote human progress, knowledge and achievement by displaying the productions of all nations in friendly rivalry—it became the first international exhibition of all time; then to stimulate British industry by encouraging comparison and competition; to provide an educational festival for men and women of all ages and social classes; and, finally, to foster international goodwill and co-operation. Never before, and perhaps never since, has there been an undertaking which so successfully combined such shrewd commercial enterprise and foresighted idealism. The Victorians saw nothing strange or hypocritical in such a marriage of morals and merchandise, since their intentions were genuine enough. Of their accomplishment we can judge not only in terms of educational achievement, but, as we shall see later, by the test of very hard cash.

The scope of the Exhibition included virtually every kind of raw material and manufactured article then known to the world; and the exhibits ranged from the heaviest industrial machinery down to the humblest domestic device. There were steam-hammers and locomotives; telescopes and spectacles; stuffed animals and fire-engines; pins and ploughs; handkerchiefs and crinolines; nude sculptures and Gothic stoves; peacock's feathers and artificial hair; pianos and saxophones; and every object, hard and soft, that good money could buy—except that one could not actually purchase these tens of thousands of objects in the building.

This vast army of items were contributed by 13,937 exhibitors and the organisers went to work with a will. After a slow start they gained the confidence of the manufacturers and the public; and from the first to last the huge enterprise was carried through without any aid, financial or administrative, from the Government. The Royal Society of Arts, the body originally responsible, handed over to a Royal Commission headed by Prince Albert, and progress was rapid and efficient. After considerable trouble about the site, the Commissioners succeeded in fixing Hyde Park as the best position; but soon fell into more trouble when they suggested a vast and ugly building of bricks and mortar. However, they were rescued from this—although unwillingly—by the brilliant designs of Joseph Paxton, who put up his vast and glittering greenhouse in record time. The first column of the Crystal Palace (as *Punch* later christened it) was raised on September 26, 1850, and the building was ready to receive the goods by mid-February following. This great structure of iron and glass covered 19 acres and was 1,848 ft. long—three times the length of St. Paul's Cathedral.

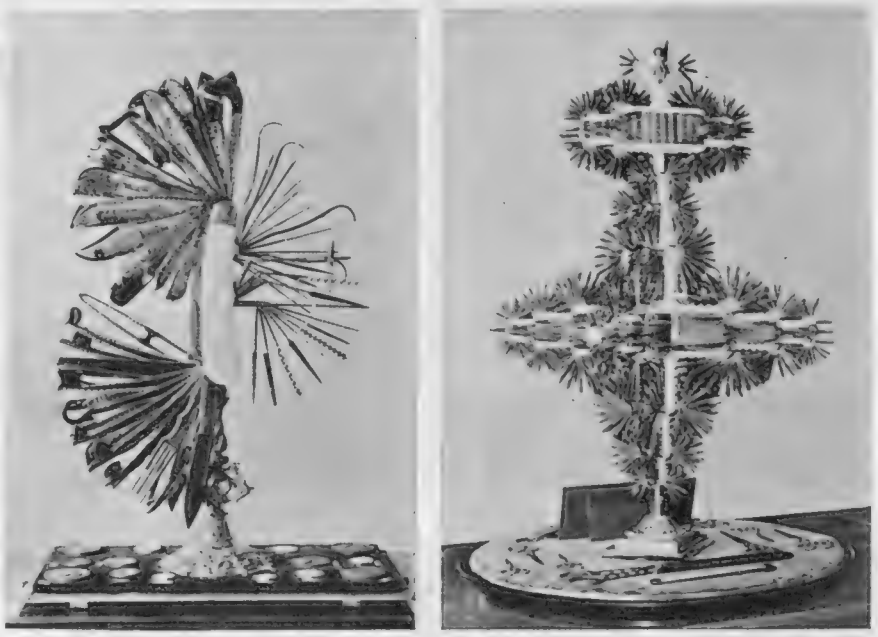
On May 1 Queen Victoria opened the Exhibition in State, and from the first day to the last it was a full-blooded success from every point of view—commercially, educationally, internationally and democratically. It was open for 141 weekdays, and in that short time took in over 6,000,000 visitors. It drew men and women from every town, and from thousands of villages, throughout the British Isles, as well as a stream of foreigners. It was likened, and not without justice, to one of the Wonders of the World. The impact of the Crystal Palace on the popular imagination of the day was like a visual thunderclap; and its influence spread over the world. One of its minor, but far-reaching, effects was to create the habit and facilities for excursion travel in this country.

After the Exhibition was closed and the accounts settled, it was found that a magnificent profit remained over—a hard cash profit of £186,000. The Royal Commission was then reappointed to administer the money. After purchasing the large site at South Kensington for the erection of the present museums and colleges, the Commission went on to provide during the century that followed over £1,750,000 for educational work. Incidentally, even the atom bomb owes some of its existence to the Crystal Palace, as it was by an 1851 scholarship that Lord Rutherford was first enabled to come to this country from New Zealand.

The famous building itself was dismantled in 1852 and sold to a private company. It was re-erected at Sydenham in a much modified form, and was opened as a centre of entertainment and education in 1854. As every Londoner knows, it was burnt down in 1936.

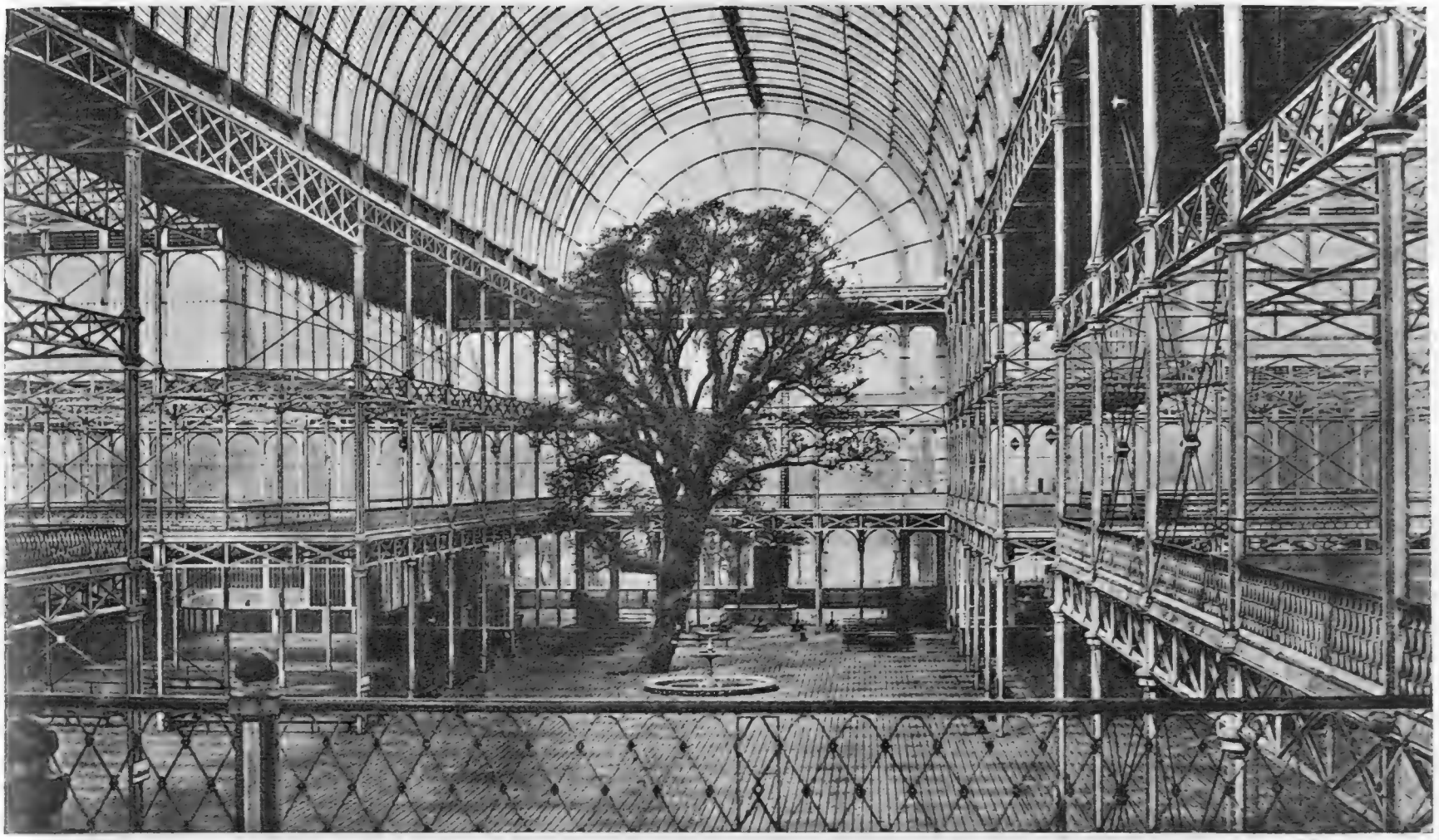
Looking back now to that former festival of a century ago, it is perhaps appropriate to let one of its contemporaries, Henry Cole, pay a tribute which is echoed now as forcibly as when it first sounded: "The history of the world, I venture to say, records no event comparable in its promotion of human industry, with that of the Great Exhibition of the Works of Industry of all Nations in 1851. A great people invited all civilised nations to a festival, to bring into comparison the works of human skill. It was carried out by its own private means; was self-supporting and independent of taxes and employment of slaves, which great works had exacted in ancient days. A prince of pre-eminent wisdom, of philosophic mind, sagacity, with power of generalship and great practical ability, placed himself at the head of the enterprise, and led it to triumphant success."

A MODEL OF "THE GREEK SLAVE," BY HIRAM POWERS: This celebrated exhibit at the 1851 Exhibition stood in the middle of the American section under a canopy and background of red plush. To-day the original adorns the Corcoran Gallery in Washington, D.C. It was one of the most popular exhibits in the Crystal Palace and aroused a wealth of comment. The pedestal was so arranged that the figure could be turned round.



MULTIPLE-BLADED KNIVES WHICH CAPTURED THE IMAGINATION OF YOUNG AND OLD IN THE 1851 EXHIBITION: *Left*—The Norfolk Sportsman's Knife, containing over eighty blades and other instruments, many of the blades being etched with views of buildings. It is now on view in the retrospective exhibition at the Victoria and Albert Museum, as also is the knife with 1851 blades (*on right*).

"THE OPENING OF THE GREAT EXHIBITION IN HYDE PARK, MAY 1, 1851"—THE OFFICIAL PAINTING BY H. C. SELOUS, WHICH IS NOW IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON: The centre group shows Queen Victoria, the Prince Consort, the Prince of Wales (in Highland dress), the Duchess of Kent (mother of the Queen) and other members of the Royal Family. On the left is the group of her Majesty's Commissioners, and officials of the Exhibition, and behind, near the Royal dais, can be seen the Archbishop of Canterbury and the Duke of Wellington. The right-hand group shows the foreign representatives, and includes the decorative figure of the Chinaman Hee Sing, who had no right to be present and, indeed, hoaxed everyone by reason of his markedly ambassadorial demeanour.

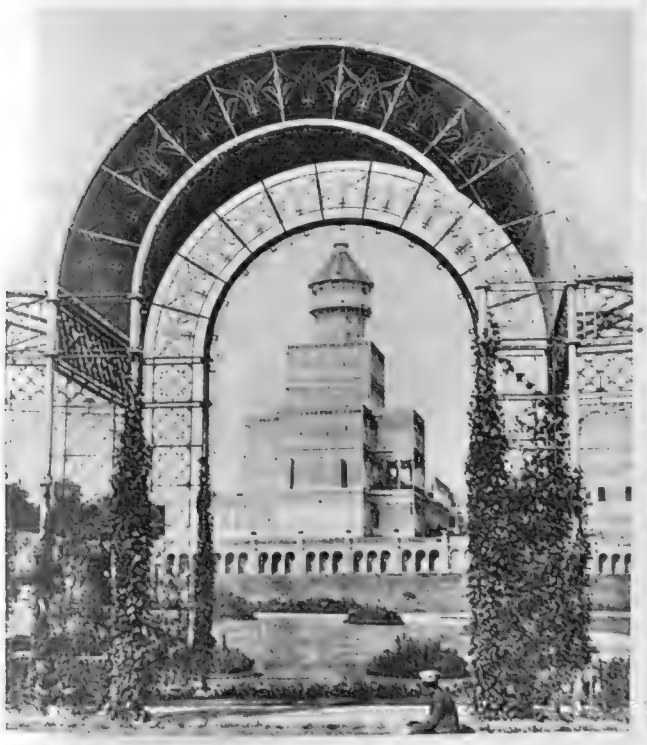


PAXTON'S MASTERPIECE WHICH AROUSED THE ADMIRATION OF THE WORLD OF 1851: This was one of the transepts of the Great Exhibition Hall in Hyde Park before the exhibits were put in place. Growing in the centre is one of the elms which Paxton incorporated in the structure because opponents of the Great Exhibition opposed their removal so vigorously. They came to be known as "John Bull's Trees of Liberty."

THE GLORIES OF THE CRYSTAL PALACE

At the Exhibition in Hyde Park and in Later Days at Sydenham

A CONTEMPORARY PHOTOGRAPH (CALOTYPE) SHOWING AGRICULTURAL MACHINERY DISPLAYED OUTSIDE THE WEST END OF THE GREAT EXHIBITION OF 1851 IN HYDE PARK: In the background is Marochetti's celebrated equestrian statue of Richard Cœur de Lion, which now stands outside Parliament.



THE CRYSTAL PALACE AS IT WAS IN 1859, SOME YEARS AFTER IT HAD BEEN MOVED TO THE HEIGHTS OF SYDENHAM AND REOPENED AS A PERMANENT DISPLAY: These two pictures were taken in 1859, that *on the left* showing one of the twin towers from the Rose Garden. *Right*—Exotic plants in the central aisle of the vast building. Now, 100 years after Paxton's great Pavilion, the wonder of the age, was opened in Hyde Park and ninety-seven years after it reopened at Sydenham, the scene upon Sydenham heights is one of desolation and decay, and the Crystal Palace, victim of fires, is no more. In the post-war years the Palace Trustees have brought forward plans for rehabilitation, and elaborate ideas for football pitches, running and cycle tracks, tennis courts and a cricket ground have been advanced, but all that pertains to the Great Exhibition is now in tragic decay.

"CAMPANIA,"
THE FESTIVAL OF BRITAIN SHIP

The 16,000-Ton Vessel Which is Now Touring British Ports and Coastal Resorts

ON THE FLIGHT-DECK OF S.S. "CAMPANIA": The manager of the Festival ship, Colonel Elliot Johnson (centre), seen with Mr. J. H. Ellis (left), the deputy manager, and Mr. W. Kay, the resident designer, during a last-minute tour of the flight-deck before the *Campania* opened her flight-deck and hangar to visitors. Within the *Campania* is a floating replica of the South Bank Exhibition.

From the outset it was intended that the Festival of Britain should be nation-wide and that the lead given in planning the official events might encourage independent organisations, notably city, borough and urban district councils, to contribute to the Festival in ways of their own choosing. This has, in fact, happened in full measure, and these independently-organised events, which are taking place throughout the country, are for the most part centred round subjects of particular local interest or prestige. Most of them are some distance away from the Festival's centrepiece, the South Bank Exhibition. But the story told at the South Bank is fundamental to the full expression of the Festival theme, so that it was decided to create special versions of this central exhibition, in order that the story could be brought to the main centres of population. There are two of these exhibitions—the Land Traveller, which is visiting Manchester, Leeds, Birmingham and Nottingham, and the Festival ship *Campania*. This is the first time than an exhibition of this size has been presented in a ship. Clearly the primary requirement in an Exhibition ship is adequate display space, and for this reason *Campania* was chosen; for she has a hangar deck 300 ft. long and high enough for galleries to be built to increase the Exhibition area. The *Campania* started her tour on May 4 at Southampton, where she received 27,000 visitors on a single day, and she is now at Newcastle, her third port.

THE FESTIVAL SHIP AT HER FIRST PORT OF CALL: The 16,000-ton *Campania* at Southampton where many thousands of visitors inspected her exhibition between May 4 and May 14. Later she went up to Dundee and at the time of writing she is open to visitors at Newcastle, remaining there until June 16, whence she moves on round the coast to Hull, Plymouth, Bristol, Cardiff, Belfast, Birkenhead and Glasgow. Later *Campania* may go on a world or Commonwealth tour, showing the flag and presenting the theme of the Festival wherever she goes.

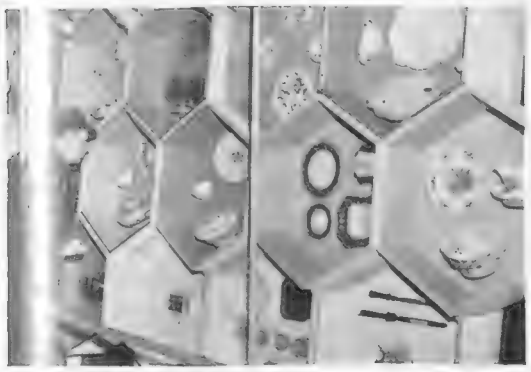
THE "CAMPANIA" AT SOUTHAMPTON, ANCHORED AMONG THE GREAT SHIPS AT BRITAIN'S OCEAN TERMINAL: This view looks along the flight-deck towards the main quays where the Atlantic liners dock. In the Festival ship, a former naval ferry aircraft-carrier which has been refitted in the Birkenhead yard of Cammell Laird, the exhibits illustrate the origins of the British Isles and British people; agriculture, mineral wealth, industry, sea and shipping and British discoveries. A section deals with the domestic side of British life and another deals with Britain's coastline. The *Campania* has been loaned to the Festival authorities by the Admiralty for two years. The ship has a restaurant, a saloon bar and an open-air café. She has a crew of 120 and about that number of Festival staff in addition.

LOOKING FORWARD ALONG THE VAST HANGAR OF THE FESTIVAL SHIP "CAMPANIA": This is the Seaside Section of the Exhibition which, like the great Exhibition on the South Bank, is arranged in three parts and tells a continuous story of the Land of Britain, Discovery and The People at Home. What the visitor sees is an attempt at something new in exhibitions—a series of sequences of things to look at, arranged in a particular order, telling one continuous interwoven story.

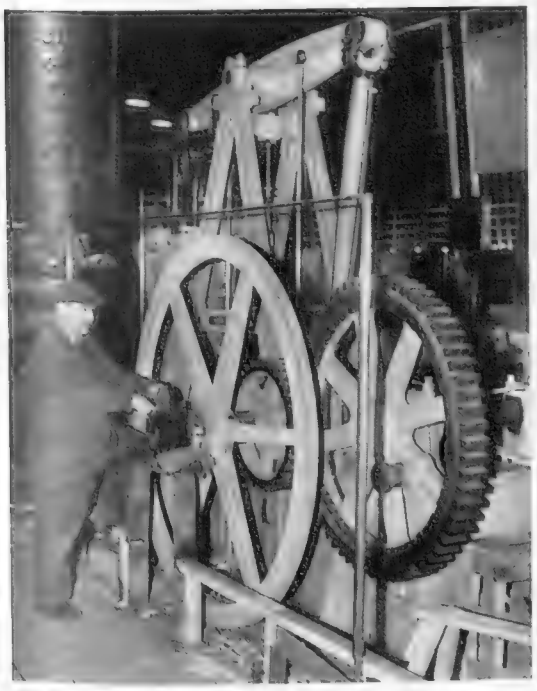
WITHIN THE "CAMPANIA" EXHIBITION

A MINIATURE VERSION OF THE EXHIBITION ON THE SOUTH BANK, TELLING THE SAME STORY

What is specially remarkable about *Campania* is that so much of the story which is told in detail at the South Bank is told most effectively in the narrow space of a converted carrier. A great deal of ingenuity has been necessary to create this narrative exhibition in a 300-ft. hangar, but, as visitors in Southampton, Dundee and Newcastle can already testify, the job has been done with skill. The *Campania* story differs naturally in some respects from the story told by the South Bank displays, but both give a clear-cut picture of the contributions Britain has made and is making to world civilisation, particularly in science, technology and industrial design.



CHINA AND GLASSWARE IN HEXAGONAL FRAMES ON ONE OF THE BULKHEADS OF THE "CAMPANIA": This compact way of exhibiting is employed in the section dealing with industrial achievements.



THE BEGINNINGS OF POWER: Exhibited in the *Campania* is this beam-pumping engine made by Boulton Watt under the supervision of James Watt, Jnr., in 1827. It has been lent to the Exhibition by the Railway Executive.

GREAT BRITONS: This tableau stands near the exit of the hangar, the various figures paying tribute to Britons who in varying ways have added to our maritime tradition, among them Davis and Flamsteed, contributors to the practice of navigation; Harrison, who made the first chronometer; and Marryat, who introduced a signalling code for merchant shipping.

The World of Books—By VERNON FANE

BOOKS ON LONDON, THE R.A.F. AND THE LAW

H. V. Morton's "In Search of London" Makes Its Appearance at an Opportune Moment; the Story of a Bomber Group, and Other Books About the Law

FROM all over the world—or so we confidently hope—people will be coming to London this summer, and to greet them, besides the Festival and the newly-flowered face of London, will be a number of books and histories and guides. From these they may learn what and when to visit, or, cheating a little after a hard day's sight-seeing, may put their feet up and make an arm-chair tour by the printed word alone. Of all these publications, one that I recommend to you with great confidence is Mr. H. V. Morton's IN SEARCH OF LONDON (Methuen. 12s. 6d.), which contains so much information, imparted in so friendly a fashion, that it should be a *must* not only for the visitor but for those Londoners—and they exist by the thousand—who have never yet been inside Westminster Abbey, or stood on Tower Hill or visited Hampton Court.

Mr. Morton's style is amiably discursive, and he has a knack of his own for combining present-day impressions with palatable slices of history. Thus one may read of Whitehall and the Home Office geraniums and a milkman delivering at No. 10, Downing Street, and a page or two later find one's interest caught and held by an account of James II's escape from Whitehall Palace in the dead of night, or of that Palace, deserted by the Stuarts, finally burning to the ground.

No. 5 BOMBER GROUP, R.A.F. (Faber. 15s.) gives us one chapter of English history, from 1939 to 1945, and it is a chapter of tremendous significance, for this long and bitter period was one of constant test and of the building-up of a powerful force under war conditions. At the start the Group differed from others in the R.A.F. only by the fact that it was equipped with light and obsolescent Hampden bombers. In the end it was a striking force with Lancasters capable of carrying 10-ton bombs and of developing precision bombing to ultimate accuracy. Mr. W. J. Lawrence served as an officer at Bomber Command H.Q. from 1939 onwards and writes with the authority and knowledge necessary in an undertaking of this kind, but beyond that he writes with an understanding of the men and the spirit that animated them.

Miss Margery Fry refers to her impressive volume on penal systems as "a scrap-book," but ARMS OF THE LAW (Gollancz. 12s. 6d.), which has been published for the Howard League for Penal Reform, is, of course, far more important, and far more searching than that little phrase would imply. In the first part the author gives an historical survey of the changing penal codes, from primitive belief in the importance of ritual and the often savage punishment for its infringement, to the days of the great reformers and the influence of scientific and psychological theories.

The second part is devoted to an elaboration of the author's theory that fear is not an adequate deterrent, and the third part deals with a subject of immediate interest: the present system in England and Wales. This takes up more than half the length of the book and is a mine of practical and valuable suggestions, fully annotated, indexed and illustrated. The book closes with an appeal to those who have been interested to join the Howard League, founded more than forty years ago and dedicated to the promotion of the right treatment of delinquents and the prevention of crime.

Dr. Donald Powell Wilson has also written a book on one form of penal reform. As a young professor of psychology in America he was sent to one of the biggest prisons there to investigate the connection between drug addiction and criminality. MY SIX CONVICTS (Hamish Hamilton. 15s.), written some years and a breathing-space after this experience, is his account of what happened when he was, quite literally, inside the prison with them. He had been warned to choose his staff carefully and not to report anything irregular to the prison staff. This, the warden assured him, was a good way of staying alive. In the end his six convicts became not only his patients but his assistants, though the going was not always of the smoothest, or the safest, for Dr. Wilson. When he left the prison he was able to feel that he had given them the beginnings of a feeling of responsibility.

WISDOM, MADNESS AND FOLLY (Gollancz. 16s.), by Mr. John Custance, is announced as the Philosophy of a Lunatic, for the author is subject to maniac depression and is writing here with quite extraordinary candour about his terrible affliction. Only a part of the book, and that a short one, is occupied by an account of conditions in mental hospitals; for the rest, the writer explores and analyses the disease and explains his own philosophy. I found the book unbearably painful myself, and pitiful.

A PLAYWRIGHT FROM THE WESTERN WORLD—THE AUTHOR OF "A STREETCAR NAMED DESIRE" ARRIVES IN BRITAIN: The American writer Tennessee Williams, seen on arrival at Southampton aboard the *Queen Mary*. He planned to leave London this week for visits to Rome and to Austria and to return to England in the autumn. During his "playwright's holiday" in London, Tennessee Williams arranged his engagements to include four hours' writing every morning and a visit to a theatre every night.

ESSAYS IN BIOGRAPHY and ESSAYS IN PERSUASION (Hart-Davis. 12s. 6d. and 10s. 6d.) have been reprinted after an interval of twenty years and less from the work of the late John Maynard Keynes, and I recommend them to you in their present clear and compact form, for your shelves. It would be difficult to single out one essay more than another for your special interest and delight, but you should not miss "The Council of Four, 1919," with its brilliant portrait of Clemenceau, or "The Return to Gold."

It is possible to write a novel, and a good one, about Fleet Street without being sentimental. I know it is possible, because Mr. Robert Harling has just done it, and Mr. Robert Gaines did it a few months ago. THE PAPER PALACE (Chatto and Windus. 10s. 6d.) is a good novel in spite of its toughness, and the toughness is neither that of muscles nor of language. It is a tautening and hardening of the mental processes, and the processes of clear-headed deduction, both useful attributes in a journalist's career.

Mr. Harling's hero is one of those newspapermen whose work is particularly well-received at the moment; a columnist whose daily paragraphs touch, with the required lightness, on politics but more often on politicians, on actresses or Georgian architecture or Irish hunts or windjammers or dwarfs, or on anything that will politely titillate the public fancy. He works on one of the biggest London dailies, he is on good terms with his editor, and both are on terms of cautious speculation with the proprietor, the Baron.

Such is the set-up when among the news items is recorded the death of a man who has been a rich revolutionary, who has fought in Ireland at the time of "the troubles," and in most other places for the advancement of Marxist principles. The Baron is interested in him, and the editor suspects the Baron's interest. That is the start of an exciting story, worked out in terms of deadlines and expense sheets and the hospitable doors of El Vino.

The courage of pioneers must always give one pause, whether they cross the prairies in covered wagons and come of a mysteriously exclusive thing known as pioneer stock, or whether they try to plant tobacco and make homes under the merciless African sun, and come from South Kensington and dances at the Berkeley. Anne Mary Fielding's novel, THE NOXIOUS WEED (Heinemann. 10s. 6d.), is concerned with the second brand of heroism and, although her writing still has a little uncertainty and an occasional jerkiness, it is a story of real distinction that moved me more than I had expected. Here is an author who can give you, with the pathos and the hardship, a wonderfully generous comprehension of the humour and the personal hazards of the life as well.

Joe Hill was another kind of pioneer, one of the first organisers in the American I.W.W., executed in prison in 1916, and since then a kind of legend among the older ranks of their labour unions. In THE PREACHER AND THE SLAVE (Hammond. 12s. 6d.), Mr. Wallace Stegner has written his own interpretation of this extraordinary man, regarded by thousands as a murderer and by thousands of others as a martyr. With his own flair for self-dramatisation, as the author says, Hill was already legend and remained a tangled personality for all the research. But if he has remained enigmatic, he has also remained a dynamic figure, and this study has a curious strength of its own.

The next novels are of a very different kind and each has been written in a quieter mood. SUMMER'S DAY (Collins. 9s. 6d.), for instance, is excellent proof that it is possible to write about a girls' school in term-time without being addicted either to sinister motives or a spiffing lot of adjectives. On the contrary, Mary Bell writes with calm good sense and humour about pupils, staff and parents alike.

Miss Celia Buckmaster writes about country life as it is often lived with neither a gaffer nor a maypole nor an olde worlde handicraft in sight, and, for a first novel, hers is a charming and not unhumorous affair. VILLAGE STORY (Hogarth Press. 9s. 6d.) suffers a little from shapelessness perhaps, being written loosely on the *Cranford* pattern, but it does contain some first-rate sketches of the local characters, who are all the better for being neither gnarled nor whimsical.

THE TALLEYRAND TOUCH

The Memoirs of Baron Ernst von Weizsäcker

Just as Godoy in Napoleonic days confronted the world with a giant apologia after his fall from supreme authority as Spain's first modern dictator, a story which he wrote to put himself right with the allied Powers, so, in greater or lesser degree, are many Germans writing to-day. Godoy's ponderous and tedious memoirs were laughed to scorn. That will not be the fate of the neatly-written MEMOIRS OF ERNST VON WEIZSÄCKER (Gollancz. 16s.), the head of the German Foreign Office from 1938 to 1943, for they are neither ponderous nor tedious save in the undercurrent of apologia which runs strongly, at times most irritatingly, through these pages. Von Weizsäcker, who was condemned to seven years imprisonment by an American Military Tribunal at Nuremberg in 1949—a trial that aroused much controversy—tells us that from 1938 onwards he believed that Hitler must go. He declares, "I myself, before and during the war, always considered that I was morally justified, and even in duty bound, to go behind Hitler's and Ribbentrop's backs and let potential enemies have such information, whether secret or not, as might tend to stop war breaking out or prevent its extension." This is a rather seamy statement made long after the events concerned, and therefore of doubtful value to historians now seeking to assess in true perspective the Germany of Hitler's day. Where Von Weizsäcker's book is of value, however, is in its record of day-to-day diplomacy in Nazi Germany, in which Ribbentrop, as always, emerges so irresponsibly, and in some of its personal assessments, notably in the case of Admiral Canaris, chief of the German military intelligence service, who in another recently-published volume, is indicated as having been a British agent. Weizsäcker supports the view that Canaris may have given the Allies advance information of the Dutch and Scandinavian invasions. He writes of Canaris as a phenomenon whom it is impossible to pass by, one who may or may not have had Greek blood in his veins, but who was certainly a true spiritual descendant of Odysseus, who had the cleverness of a snake and the purity of a dove combined in one personality, and who for his treachery died at Hitler's orders in a most horrible manner. The general impression gained from the closing chapters is of the utter corruption of some of the men about Hitler, of the depths of their international criminality; but if Von Weizsäcker thinks that the interpretation of his own attitude, and that of his friends who opposed Hitler but held office under him, will be one of unqualified approval he must think again. This is the Talleyrand touch which has never commanded much admiration in the English-speaking world.

Why cannot the Bible be obtained in the form of a modern book, instead of the antiquated double-column format of the average edition? That, apparently, is a cry that has gone forth for a long while past, and now the privileged presses (Oxford University Press, Cambridge University Press and Eyre and Spottiswoode) have combined to produce the desired volume, the complete and authentic text of the Authorised Version, together with maps and notes, at a cost of 30s., issuing it under the appropriate title of THE READER'S BIBLE.

Let it be said at once that the Psalms and the Song of Solomon are set as verse, that readability is the keynote of the whole grand design, and that the removal of the familiar paragraphs brings a certain sense of relief and adds to the sense of continuity. This is a book to treasure, and it may be that this new format will gain a very wide acceptance.

The National Trust is well-equipped with guide-books, but here is a book published for the Trust which has a special individual appeal. It is called SIXTEEN PORTRAITS (Naldrett Press. 18s.), and in it sixteen writers of to-day have contributed sixteen short biographies of people whose houses are preserved for the nation. It is a fine idea carried out with distinction. Pamela Hansford Johnson, whose home is in Chelsea, writes on 24, Cheyne Row and Carlyle, Sir Ronald Storrs, who knew T. E. Lawrence in the Middle East and in England, writes on Cloud's Hill, Dorset, and Hesketh Pearson no less appropriately writes on Shaw and Shaw's Corner, Ayot St. Lawrence.

Dorothy Lady Campbell, scorning to adopt the usual heroic and eulogistic technique, has in MALCOLM CAMPBELL (Hutchinson. 21s.) really striven to present a true portrait of the great pioneer of racing motoring. Sometimes it is a harsh, unlovely picture, with a domestic background which no one would envy, but this volume leaves behind a powerful impression of a man of magnetism, who led a full life and deserved well of his country

Two books on the contemporary scene are PEACE CAN BE WON (Michael Joseph. 8s. 6d.), by Paul Hoffman, of the Marshall Aid Plan, and THIS WAR BUSINESS (Bodley Head. 18s.), by A. G. Enock, an erudite survey on the prodigious cost of modern war. Mr. Hoffman's book is based on the theory that the political and moral leadership of the free world has passed to the United States. The tone is optimistic and the manner is naïve, as witness when the author declares: "The advent of a durable peace would be the most momentous and inspiring event of the twentieth century."

A new addition to Odhams' "Britain Illustrated" Series is THE HOME COUNTIES IN PICTURES (Odhams. 10s. 6d.). S. P. B. Mais provides the introduction.

IN GROSGRAIN

IN BARATHEA

IN SCOTCH TWEED

MARSHALL & SNELGROVE

MODEL SUITS

A TRIO OF NEW MODELS

FROM OUR

FESTIVAL OF BRITAIN COLLECTION

MARSHALL & SNELGROVE

MODEL SUITS · FIRST FLOOR

OXFORD STREET · LONDON W.1

SHERLOCK HOLMES IS BACK IN BAKER STREET

A Special Festival Year Exhibition Held by the Borough of St. Marylebone to Pay Tribute to Conan Doyle's Famed Detective

The St. Marylebone Borough Council are celebrating the Festival season with an exhibition to commemorate their most celebrated inhabitant, Mr. Sherlock Holmes. The exhibition has been most ingeniously devised and contains such varied material as Sir Arthur Conan Doyle's original manuscripts of the great man's activities, music and songs about him, stills from films, material relating to his interests and private life, and many of Mr. Sidney Paget's original illustrations to the stories, first published in *The Strand* magazine. Incidentally, Mr. Paget contributed many fine drawings to the early numbers of THE SPHERE.

Much controversy has raged about the exact location of 221b, Baker Street, but the site now occupied by Abbey House, where the exhibition is held, is most generally accepted. During the war, the commissionaire of the building was continually being asked by American soldiers if they could see Mr. Holmes' rooms. In the exhibition is one of the many letters written to Sherlock Holmes by admirers who believed him to be a living person.

The chief exhibit is the reproduction of Holmes' living-room, which is illustrated on this page. This has been re-created by Mr. Michael Weight, the well-known stage designer, and has been most lovingly and accurately conceived. The visitor enters through a curtain and views the lamp-lit room from a darkened platform. His first impression is that he is looking on a room only recently deserted. A cup of tea stands on a small table, and a piece of toast has received only one bite, before Holmes or Watson decided to leave. Next the visitor will test his memory with an impressive collection of objects, many of which have been described in the stories. On the door to the left of the room hang the detective's Inverness cape and deerstalker cap next to Dr. Watson's overcoat, silk hat and stethoscope. Beside the door are the letters V.R., neatly picked out by Holmes with bullets from his expertly-handled revolver. There is the slipper in which he kept his pipe tobacco; the diagram used in *The Case of the Dancing Man*; the violin and the hypodermic syringe. But these are only a few of the "objects" to be identified. Mr. Weight has gone to extraordinary lengths to ensure accuracy, even the labels on the wine bottles are in period, and among the contemporary furnishings are a tantalus and a gazogene. The B.B.C. have provided "noises off" in the sounds of a barrel-organ, a tin whistle, a newsboy's call, and the clop-clop-clop of hansom-cab horses. The desk is the original at which the Sherlock Holmes stories were written and has been lent, with many other important exhibits, by Mr. Denis Conan Doyle, Mr. Adrian Conan Doyle, Group Officer Jean Conan Doyle and Miss Mary Conan Doyle.

New Scotland Yard has given much illustrative material including "The tracing of footsteps, with some remarks upon the uses of plaster of Paris as a preserver of impresses"; "The typewriter and its relation to crime," and examples of handcuffs, police lanterns, etc., used in the '90's. The footprint of the Yard's largest police dog serves to illustrate the Hound of the Baskervilles. Many of the Sherlock Holmes Societies have contributed, including the Danish Baker Street Irregulars, The Speckled Band of Boston, The Scandalous Bohemians of Akron, The Musgrave Ritualists of New York, The Dancing Men of Providence, The Creeping Men of Cleveland, and The Baritsu Chapter of Tokyo.

The exhibition remains open until September 22.

THIS WAS THE LAIR WHERE THE GENIUS OF CLEAN-SHAVEN FACE AND PENETRATING EYES SOLVED SOME OF THE GREAT MYSTERIES OF THE AGE: It is Sherlock Holmes' study in Baker Street, as it appears in the Sherlock Holmes Exhibition, which is being staged at Abbey House, Baker Street, by the Borough of St. Marylebone as a contribution to the Festival of Britain. The study has been reconstructed by Mr. Michael Weight as it might have appeared on a given day in 1898. There is a copy of the *Daily News* with the dramatic tidings of the death of Gladstone, and there are noises off (by the B.B.C.), including the clop-clop-clop of hansom-cab horses. Round the walls are a host of objects reminding us of the great Holmes, who found detection so simple, smoothing out the path of his distracted clients in mysteries which baffled everyone else, including the pundits of Scotland Yard.

JUST AS IF MR. HOLMES HAD GONE OUT FOR THE EVENING: Sherlock Holmes has suddenly been called out on a case; that is why the cup of tea remains half-consumed and there is a piece of toast with one bite out of it. The desk (which, incidentally, belonged to Conan Doyle) has in one drawer the great detective's revolver. On the desk-top are a pair of handcuffs, a policeman's lamp, and other objects connected with the exacting trade of private detective

HOLDING THE FAMOUS DEERSTALKER CAP WHICH HOLMES INVARIABLY WORE WHEN ENGAGED ON HIS CASES: Mr. Michael Weight, the theatrical designer, who has been largely responsible for assembling the exhibits in the Sherlock Holmes Exhibition, seen standing near the door of the famous study. Beside the door are the letters V.R., imprinted by Sherlock Holmes with bullets from his revolver. *On left*—The fireplace in the study, showing the Oriental slipper in which Holmes kept his tobacco.

Switzerland

KURHAUS PASSUGG

2500 ft. above sea, above Chur (Grisons). 5 mineral springs, drinking- and baths-cures for treatment of ailments. Diet- and diabetes-menu controlled by experienced physician. Beautiful garden. Orchestra.

WENGEN Palace—Bernese Oberland. 4300 ft. Leading hotel of Jungfrau Region. Marvellous and unique situation. Renowned cuisine. Bar, Tennis, Swimming, Dancing. F. Borter, Man.-Propr.

ADELBODEN (Bernese Oberland) **Hotel Regina**—For an enjoyable holiday. Every modern comfort. All inclusive from Fr. 19.50. M. Lohner, Manager.

GENEVA Hotel de la Paix—Facing Lake and Mont-Blanc. Ideal for pleasure and sightseeing. Every comfort. Excellent meals and service.

BRUNNEN Willimann's Grand Hotel—A leading Residential Hotel in unrivalled location on Lake of Lucerne. Ideal for health, rest and pleasure. Private Quay for bathing. Park. Garage. Orchestra. 40 mins. from Lucerne and Zurich. Pens. from Frs. 16.50. J. Willimann, Man. Propr.

VITZNAU PARK HOTEL—**A leading hotel on the Lake of Lucerne.** Large garden, private bathing beach, tennis courts, garage. Half an hour from Lucerne by car. R. Candrian-Bon, Manager.

SEELISBERG Hotel Bellevue—2400 feet. Own large park, overlooking lake of Lucerne. Every comfort. Excellent cuisine, 110 beds. Garage. Full board all inclusive. Sfr. 15.50 to 20.

LUCERNE Palace Hotel—Strictly first-class. 300 Beds. Unrivalled situation on the lake. Grill room and Cocktail Bar. Terrace. French restaurant. Bar-orchestra. Chs. Fricker, Manager.

LUCERNE Hotel Montana—First-class family hotel with a homely and friendly atmosphere. Sunniest situation of Lucerne with wonderful view on the lake and the Alps. Bar, Restaurant, Terrace, Garden. Ed. W. Gianella, Manager.

Schweizerhof Lucerne

Swiss hospitality and modern comfort.

Family O. Hauser, propr.

IVA ZURICH

FESTIVAL OF BRITAIN 1951

SEE THE SPECIAL CONTRIBUTION OF

Bournemouth AND WESSEX

3rd to 17th JUNE INCLUSIVE

Visit Bournemouth in glorious June for this regional Festival of the Arts and an outstanding programme of sporting and social events.

The Arts Festival

Special performances by Bournemouth Municipal Orchestra: Conductor, Rudolf Schwarz; London Philharmonic Orchestra: Conductor, Sir Adrian Boult; London Symphony Orchestra: Conductor, Prof. Josef Krips; and a Festival Choir of 300 voices. Soloists, Myra Hess, Solomon, Campoli, Denis Matthews. Recitals by Victoria de Los Angeles and Moiseiwitsch. Chamber Music by the Griller String Quartet and Robert Masters Pianoforte Quartet. The Sadler's Wells Opera and Theatre Ballet Companies and the Young Vic Company will take part in Festival Productions. Exhibitions of Pre-Raphaelite Art; Old Musical Instruments and Victorian Books and Photography.

Sporting and Social Events

The R.A.C. International Motor Rally finishing at Bournemouth; Gymkhana with Championship Horse Jumping and Hackney and Trotting Events; Royal Ocean Yacht Racing, including West Mersea to Bournemouth and Bournemouth to Cherbourg Races; National Sea Cadet Display under the auspices of the Navy League; Penfold-Bournemouth £3,000 Golf Tournament; County Cricket; National Brass Band Contest and Massed Bands Concert; English Folk Dancing Displays; Horticultural Show; Spectacular Ice Skating Production; Festival Aquarevue at the Baths; Cavalcade of English Music Hall; Flights by Britain's only Airship; Mayoral Receptions and Banquets; Balls and Festival Club.

Further details and hotel list free on request. Bournemouth Official Guide Book 6d. from Official Information Bureau, Room 66, Westover Road, Bournemouth.

Restaurant Car Expresses from Waterloo. All-Pullman "Bournemouth Belle" runs daily.

BRITAIN'S ALL-SEASONS RESORT

Summer Holidays IN MADEIRA

The popularity of the LUXURY FLYING BOATS enables us to offer

UNTIL 20th NOVEMBER

26% REDUCTION ON SUMMER HOLIDAY FARES

AQUILA AIRWAYS

(operated under an associate agreement with B.O.A.C.)

Details from any Travel Agent or AQUILA AIRWAYS LTD., 6, Curzon Place, London, W.1. GROsvenor 3947

DEAUVILLE

"La Plage Fleurie"

SEASON: MAY TO OCTOBER

REGULAR AIR SERVICES LONDON—DEAUVILLE

SPECIAL RETURN FARE £11

JUNE: WEEK-END SERVICES

JULY: DAILY SERVICES · **AUGUST:** TWICE DAILY SERVICES

JUNE: NORMANDY'S LOVELIEST MONTH
ALL SPORTS, Week-end Galas at the Ambassadeurs.

JULY: THE GREAT SPORTING MONTH.
Royal Aero Club Rally · International Horse Show.
Bridge, Fencing and Tennis Tournaments.
Races at Clairefontaine · Regattas.

NEW GOLF (2 courses) · International Seniors
Franco—British Parliamentary Matches.
(Tennis and Golf)

27-29: Deauville Mixed Foursomes
(Coupe Thion de la Chaume)

NORMANDY HOTEL · ROYAL HOTEL · HOTEL DU GOLF

The Splendour of GREENWICH ARMOUR

Suits Made in the Royal Workshops at Greenwich Displayed at the Tower

In London there are in these summer months a host of exhibitions and special displays, and it must be hard indeed for the visitor from overseas to decide between all the varied fare of the Festival. A special importance, however, attaches to the Exhibition of Armour made in the Royal Workshops at Greenwich, which is being held in the Tower of London, and which was opened recently by the Duke of Gloucester, for Greenwich armour has only been recognised as such during the past thirty years, and it is the work of the only school of armourers in England of which there is positive knowledge. No previous exhibition of this armour has been held, and examples have been lent by the King, the King of Sweden, the French Government, the Metropolitan Museum, New York, as well as by museums and private owners in this country.

The idea of the Greenwich workshops was born in 1511, when Henry VIII received news of a handsome present of armour which was being made for him to the order of the Emperor Maximilian I by his Court armourer, Conrad Seusenhofer of Innsbruck. This gift made a great impression upon the young King, the more so as it was one which he could not return in kind. Up till then he had no Court armourer and he promptly set about procuring one.

The story of the establishment of the Royal Armouries can be told in the words of the Commission of 1630, which was appointed to investigate them in their decline: "The institution began in the tyme of Henrie the 8th, who that he might set up the manufacture of armer in his own Kingdom (wch in al former times had been bowght in foren parts), brought over Master Woorkmen and other Armorers out of Germanie and setled them at Greenwick in dwelling and woorking houses wher they have continued in succession . . . The Master woorkmen are sworn at their admittance by the Lord Chamberlain of the King's howse: and so are al the rest as I suppose . . . At Greenwick it appeareth not that anie armours have been made for service: and the woorkmen chalenge as their privilege to make armors only for the Kinge's person, and for such noble men as bring warrant under the King's hand." The commissioners overlooked the fact that there had been an Armourers' Company in London since the first half of the fourteenth century, and a separate guild of helm-makers. But Milan, Augsburg and Nuremberg were pre-eminent in Europe, and the making of armour was their major industry. For a long time all Englishmen who could afford it had bought their armour from these centres, and principally from Milan. That is why Henry's first workshop at Southwark was staffed with Italians, and it is revealing to see how much they imprinted their style on their successors "The Almains," who were permanently established at Greenwich three or four years later.

Like many other crafts imported from abroad, the armour made by the Almains was rapidly assimilated to English t[illegible]. The Royal Workshops developed a style of their own, in wh[illegible] Italian and German influences can be detected, but it w[illegible] governed by a certain simplicity and solidity that is characteristic of English art in other branches. So far as we know, they never turned out fluted armours in the fashion common in Germ[illegible] in their earlier years. Nor did they attempt the florid embos[illegible] and damascening of the Negroli of Milan. Most striking of all, the quality of the work remained good, and in the early years of the seventeenth century the Greenwich workshops were still turning out well-built harnesses of excellent form when the work of armourers in the rest of Europe was in decline.

"LET THIS BE AN INSPIRATION TO US WHEN OUR CRAFTSMANSHIP MUST BE OF THE VERY BEST IF THIS COUNTRY IS TO SURVIVE": The Duke of Gloucester referred in these terms to armour made in the Royal Workshops at Greenwich when he opened the Exhibition of Armour on May 22 in the Tower of London.

ARMOUR OF WILLIAM SOMERSET, K.G., THIRD EARL OF WORCESTER: This suit, *circa* 1570-80, consists of a cap-à-pie field harness with close helmet and an extra cuirass, lighter than the very heavy one of the first group.

ARMOUR LENT BY THE EARL OF WARWICK: This belongs to about 1615, and is a late example of the Greenwich workshops. The armour suffered at the Great Fire in Warwick Castle in 1871.

FIELD ARMOUR FOR MAN AND HORSE: The armour on the left was made for King Henry VIII during the later years of his reign. The armour in the centre was also made for the King at the Greenwich workshops, while that on the right was the field armour of William Herbert, first Earl of Pembroke. Sir William was esquire to Henry VIII and married a sister of Catharine Parr.

ARMOUR OF ELABORATE DESIGN: Left—A suit belonging to Henry Prince of Wales (*circa* 1610), which is similar in decoration to the suit (right) made for George Clifford, third Earl of Cumberland. George Clifford, gambler, naval adventurer and courtier, led the River Plate Expedition in the year 1568.

The Spirit of Achievement

As a symbol of Britain's spirit of achievement, today as in the past, we present this inspiring ceramic figure of St. George.

Festival Year! A time to put on record the achievements of the people of Britain . . . to show, in H.M. the King's words " that Britain lives on, now as ever taking her rightful place among the nations of the world."

The Pottery Industry of this country has made lasting contributions to the arts of civilisation. In this sphere Royal Doulton through its many products has played a leading part since 1815, and the words ' Royal Doulton ' on any ceramic product have come to mean a sure guarantee of sound quality and craftsmanship.

ROYAL DOULTON LONDON

ROYAL DOULTON

Fine China and Earthenware; Electrical and Laboratory Porcelain; Acid-Proof Stoneware; Porous Ceramic Media; Sanitary Earthenware, Vitreous China and Fireclay; Stoneware Pipes; etc.

DOULTON & CO. LIMITED, DOULTON HOUSE, ALBERT EMBANKMENT, LONDON, S.E.1.

By Appointment to H.M. The King
Silversmiths and Jewellers

Asprey

TRAVEL GOODS

1 Rust hide beauty and jewel case with adjustable straps to take own fittings. £57 10 0

2 Ladies' pigskin flat dressing case with silver gilt fittings. £255 0 0

3 Aero hat box in cream and rust hide leather lined moire silk. £32 10 0

4 Zip fastening Aero bag in cream and rust hide leather.
28 in. £40 17 6
26 in. £37 2 6

A special study is made of lightweight luggage.

ASPREY & COMPANY LTD., 165/169 NEW BOND STREET, LONDON, W.1

POTTERY ON PARADE

An Exhibition in London of Early Wedgwood, Principally Devoted to the Wares of Josiah Wedgwood

In 1759 Josiah Wedgwood began his life as a potter and in 1774 he discovered "Jasper," a white vitrified stoneware, translucent when very thin, which could be stained with various colours and gave him the material for some of his most characteristic work, above all the pieces with white decorative reliefs upon a blue background. In 1790 Wedgwood gained a technical triumph in his new semi-porcelain by reproducing "a correct and faithful" replica of the famous Portland Vase.

During these Festival of Britain months in London the successors of Josiah Wedgwood are staging an exhibition of early examples of the pottery at their showrooms in Wigmore Street, W.1. This exhibition, which also includes a complete collection of the latest Wedgwood designs (still for export only) has been encouraged by the fact that a similar exhibition in America proved to be very popular.

THREE EXAMPLES OF EIGHTEENTH-CENTURY WEDGWOOD POTTERY NOW ON VIEW IN LONDON: *On left*—Two vases with cover, the "Sacrifice to Ceres" (Etruria, 1790), 10½ ins. high, and the "Chariot of Venus" (Etruria, 1790), 12 ins. high, both of which are made of jasper and marked "Wedgwood." *On right*—A 13-in.-diameter white-on-blue jasper tray (1783)

At the London Exhibition special emphasis is given to the period from 1759-1795 when Josiah Wedgwood was making great progress in the ceramic art at his Burslem and Etruria works in Staffordshire. Wedgwood was not only a potter, but a scientist, artist and progressive industrialist who believed that only the best was good enough to be associated with his name. He employed leading artists, the most up-to-date mechanical improvements, painstaking experiments and enlightened methods in employer-employee relations. His greatest contribution to the development of British pottery was his cream-coloured table ware, generally known as Queen's Ware. Apart from the use of Jasper, Wedgwood made some of his pottery with Agate, Green Glaze and Cauliflower, Black Basalt and Translucent Bone China.

THE FIRST COMPREHENSIVE EXHIBITION OF WEDGWOOD TO BE SEEN BY THE LONDON PUBLIC FOR MORE THAN 100 YEARS: The scene within the London showrooms of Messrs. Joseph Wedgwood and Sons Ltd., at 34, Wigmore Street, W.1, where they are staging an exhibition of early Wedgwood pottery. The exhibition is to continue throughout the Festival months until September 30.

A PAIR OF DRUMS, MOUNTED IN ORMOLU AND CUT WATERFORD GLASS FOR CANDELABRUM: They are made of white-on-black jasper, with classical motifs, and they are 11 ins. high.

TWO TEAPOTS AND A COFFEE-POT, ALL WITH COVERS: On left is the teapot with the design "Charlotte at the Tomb" and "Sportive Love" (1790); centre is the coffee-pot with the design "Domestic Employment" (1783), and on the right is the teapot (1785) with reliefs by Lady Templeton who also designed the other two pots.

SEEING BRITAIN IN THIS YEAR OF GRACE

A New Series of Guide Books Issued in Connection With the Festival of Britain

Ask the Festival visitor what he required in a series of handy guides to Britain and he would probably name these points: Pocket compactness, a general introduction to the area treated, contemporary life and industry as well as history and ancient monuments, specimen road-tours with strip maps and marginal notes of the chief places en route, a gazetteer of towns and villages, a note of the books to read for deeper study, and good photographs of people as well as places.

A new *About Britain* series of thirteen, edited by Geoffrey Grigson, published by Collins at 3s. 6d. each for the Festival of Britain Office, seems to cover these needs admirably within 100 pages. The Festival, says the foreword, shows how the British people, with their energy and natural resources, contribute to civilisation. These guides celebrate a "country alert, ready for the future, and strengthened by a tradition which you can *see* in its remarkable monuments and products of history and even pre-history"—Birmingham, Glasgow, Belfast, but also Stonehenge; Durham Cathedral and the coal mines, iron foundries, newest factories; mediæval forests and new conifer ones which are transforming useless land; universities and remote villages.

"On the downs in Wiltshire we can stand on a minute plot of ground on which the Iron Age farmer reaped his corn with a sickle, and watch, a few yards away, a combine-harvester steadily devouring ripe acres of wheat." We can walk down the Strand and tread one of the ancient gravel terraces of the third and fourth stages of the Ice Age on which began human settlement in the Lower Thames Valley, descend Villiers Street or Savoy Hill and be reminded that only 2,000 years ago here was a low cliff or grassy bank to the water's edge, while as late as the mid-nineteenth century the high tide lapped at the buildings where now stand the Savoy Hotel and offices that housed the B.B.C.

That is the historic approach throughout to the Britain we celebrate between these neatly-bound boards with artist's title-page in colour. Sweeping panorama is touched-in with intimate detail. We are reminded, for example, in the *Home Counties* volume that Bromley was the birthplace of H. G. Wells and the "Bromstead" of his novel *The New Machiavelli*.

We follow the railways, canals and highways, including the old Roman Roads, take a look at the plant, bird and animal life, contemplate the mystery of that Long Man of Wilmington cut in Sussex chalk who may be old or young, a Romano-British representation of Hercules or the folly of some eighteenth-century landowner, since there is no record of him prior to 1779. There is no limit to our interest, ambling through London, some fancied tract of shire, or motoring along one of the road routes so clearly mapped, described and illustrated.

Shakespeare's Stratford, Tennyson's Freshwater and Aldworth, the Brontës' Haworth, Hardy's Wessex, Byron's Newstead Abbey; haunts of "unhappy, far-off things and battles long ago"; the teeming life of to-day in vast industrial centres, the quieter life of villages—the whole pageant of Britain past and present unwinds in these pages as on a magic scroll until one is breathless with the wonder of it all and eager to be up and away exploring. At the price, these books are in themselves a Festival phenomenon, for the paper and type are good and the writers know their job.

West Country, Wessex, Geoffrey Grigson; *Home Counties*, R. S. R. Fitter; *East Anglia*, R. H. Mottram; *Chilterns to Black Country, East Midlands and the Peak*, W. G. Hoskins; *South Wales and the Marches, North Wales and the Marches*, W. J. Gruffydd; *Lancashire and Yorkshire*, Leo Walmsley; *The Lakes to Tyneside*, Sid Chaplin; *The Lowlands of Scotland*, John R. Allan; *The Highlands and Islands of Scotland*, Alastair M. Dunnett; *Northern Ireland*, E. Estyn Evans.

THE GREAT GLEN WHICH "SPLITS SCOTLAND FROM FORT WILLIAM TO INVERNESS"—LOCH OICH AND LOCH NESS: This is an illustration in *Highlands and Islands of Scotland*, Volume No. 12 in the *About Britain* Series which is published by Collins for the Festival of Britain Office. There are thirteen 94-page volumes in all and each is published at 3s. 6d.

***On right*—A SUGGESTED TOUR FROM TUNBRIDGE WELLS TO PEASMARSH, AND THEN ON TO CANTERBURY: This is Tour No. 6 in the volume portraying the Home Counties, and which, like all other suggested tours, is accompanied with short descriptive notes of the route.**

1851

At the Great Exhibition of 1851
Huntley and Palmers received
the highest awards for biscuits

When erected for the great exhibition of 1851 the Crystal Palace

1951

was quite different from the one located on Sydenham Hill

Huntley & Palmers

STILL *the first name you think of in*

Biscuits

ESTABLISHED 125 YEARS

DEWAR'S

"White Label"

SCOTCH WHISKY

Welcome to Britain!

THE ENTRANCE TO THE POPLAR EXHIBITION: The exhibition deals with town-planning and building science and is closely linked to Poplar's Live Architectural Exhibition, in which visitors may see in actuality the beginnings of a new residential neighbourhood known as Lansbury, the first large-scale section of the wartime County of London plan to be translated into bricks and mortar by the London County Council.

OUTSIDE AND INSIDE GREMLIN GRANGE, THE ESSENCE OF THE JERRY-BUILT: This is an entertaining adjunct to the Building Science Pavilion at the Poplar Exhibition; it is a villa incorporating all the major mistakes of which unscientific builders are guilty. Within is a cross-section of lounge, hall, bedroom and bathroom, incorporating badly-designed chimneys and flues, a leaking tank, cracks in walls caused by subsiding foundations, and bad lighting.

LIVE ARCHITECTURE DOWN AT POPLAR

Festival Visitors are Given the Opportunity of Seeing the Beginnings of a New Residential Neighbourhood in London's East End, a Section of the L.C.C.'s Long-term Rebuilding Programme

At the other end of London, far from the fanfares of the South Bank and the merry-go-rounds of the Battersea Pleasure Gardens, between Canton Street and Chrisp Street, down the East India Dock Road, is another Festival show, the Live Architecture Exhibition at Poplar, the new Lansbury neighbourhood rising from the ruins of the blitz, a modern oasis set in a vast area of overcrowded streets.

Everything in this display in London's East End is permanent except a few pavilions and a crazy structure called Gremlin Grange, erected to inform people just what happens to a jerry-built house.

In this exhibition Festival visitors can see the beginnings of a new residential unit, named after the late George Lansbury, First Commissioner of Works in the Labour Ministry of 1929, rising on a devastated site bought by the London County Council for £500,000. Thirty acres have been developed for the Festival, and the result is not an exhibition of architects' fancies, a special show-piece, but a place typical of the standard of accommodation and design that is being set as Britain gradually rebuilds her cities from the derelict and bomb-scarred wildernesses from the slums of a happily-past era.

Except for the cost of a certain amount of accelerated landscaping to make the site presentable while construction is going on, no more money is being spent on the Lansbury project than is normally permitted for local-authority housing schemes.

Blocks of flats; a special home for old folk; secondary, primary and nursery schools for 1,050 children; a Catholic church for 700; a Congregational Church for 400; a shopping centre with thirty-eight shops; a market place; three public houses and a clock tower have been designed together to provide for a single, well-knit community. The buildings are sited round closes and open spaces, and the children's playgrounds are protected from traffic. This layout is something entirely new for East London, and Lansbury's people, many of whom have already taken possession, beyond doubt have the opportunity of living in conditions far happier, more spacious, and convenient than did their parents and grandparents.

Visitors to Poplar will be particularly impressed by the two-storey and three-storey houses and the maisonettes, which are arranged in most imaginative fashion. They are served by small streets not used by through traffic, and are planned in squares and terraces, many overlooking the open spaces in which the school buildings stand, and nearly all with their own gardens. Built of yellow stock bricks with slate roofs, they accord well with East End traditions.

Most of the market area in Lansbury, with its outdoor stalls and a covered building for selling meat and fish, is already open; one of the churches has held its first services; and the Festival Inn is open. Visitors are able to stroll freely round the neighbourhood and see its construction. The only charge is for an enclosed area, where there is an exhibition dealing with town-planning and building science. Within this area is Gremlin Grange. The Town-Planning Pavilion, designed by Anthony Chitty, has a gaily-striped canvas roof. It describes the efforts of contemporary planners to deal with the problems of reconstructing obsolete city centres, and of relieving urban congestion with the aid of the new towns. It sets forth the principles upon which the new Lansbury has been designed, and tells the story of Britain's new towns, such as Stevenage, Hemel Hempstead, Harlow, and Crawley, the new satellites, each independent units, which are rising round the mother city of the Commonwealth.

Altogether, this Poplar display is a most inspiring one, both in its permanent and non-permanent features, and those who take the river trip from the South Bank to Poplar will feel indeed they are entering a brave new world where plans, first formulated at the height of the blitz, are now being translated into bricks and mortar.

TWO STRIKING ARCHITECTURAL FEATURES OF THE LANSBURY NEIGHBOURHOOD SITE AT POPLAR: *Left*—The ultra-modern Trinity Congregational Church and church hall, designed by Cecil Handisyde and D. Rogers Stark. *Right*—The Festival Inn, a public house with a modernistic inn sign in the form of a maypole and embodying a miniature of the Skylon, vertical feature of the South Bank Exhibition. The Lansbury neighbourhood will take at least five years to build, but the part open for the inspection of Festival visitors, comprising 30 acres, contains many types of building—houses, flats, old people's homes, schools, shops and churches.

The Festival Church

THE CHURCH OF ST. JOHN THE EVANGELIST, CLOSE TO THE SOUTH BANK, A CHRISTIAN CENTRE FOR ALL DENOMINATIONS

The Churches are taking a leading part in the Festival of Britain, and from the moment when the King stood upon the steps of St. Paul's to proclaim the Festival after attending with his family the service of dedication, this aspect of the year of celebration has been uppermost. It was so again in the evening of that first day when the Archbishop of Canterbury spoke so inspiringly at the inauguration of the Royal Festival Hall, while a permanent reminder of this spiritual aspect is found in the Festival Church, one of the four thanksgiving churches built after the victory of Waterloo, which stands within 100 yards of the turnstiles of the South Bank Exhibition.

This Festival Church of St. John was designed in the "Greek Revival" style by Francis Octavius Bedford and intended to seat a large congregation in what was in the 1820's a wealthy district. The original architect of St. John's was a member of the famous Dilettante Society. His sketch-books, now in the library of the Royal Institute of British Architects, indicate the great influence on his work of his early tours in Greece. In addition to St. John's, he built the churches of St. George, Camberwell, Holy Trinity, Newington, and St. Luke's, West Norwood. His churches are dignified and well-proportioned, whilst the ornamental detail is of the most graceful character. The tremendous damage done during the Second World War, when the roof was wrecked and the church exposed to the weather, has been restored, largely through war-damage funds and diocesan grants. Further money is still needed, and some of this has come in through the parish appeal issued in March.

In the restored St. John's, daily Prayer Book services are being held to show the range of our parish church worship, and there is a different choir each day (except Monday) to sing Evensong, over 100 parishes contributing to this feature. Once a week the liturgies of Scotland, America, South Africa and Australia, which have sprung from the English Prayer Book, are being used. In the daily lunch-time services addresses are being given by well-known speakers of every denomination, including laymen, and the evening is devoted to special Free Church services, religious drama, lectures and concerts of religious music. On Saturday nights there is community hymn-singing.

Three religious drama presentations are among the highlights of the Festival. The first, *A Sleep of Prisoners*, by Christopher Fry, was to have been presented at St. John's, but the venue was changed to St. Thomas's, Regent Street, where this fine play is now drawing packed audiences. Instead, *Everyman* has been presented at St. John's, and there has been some criticism of the echoes and the noises of the outer world which have penetrated the church.

In August, Dorothy Sayers' *The Man Born To Be King* will be presented at the Festival Church.

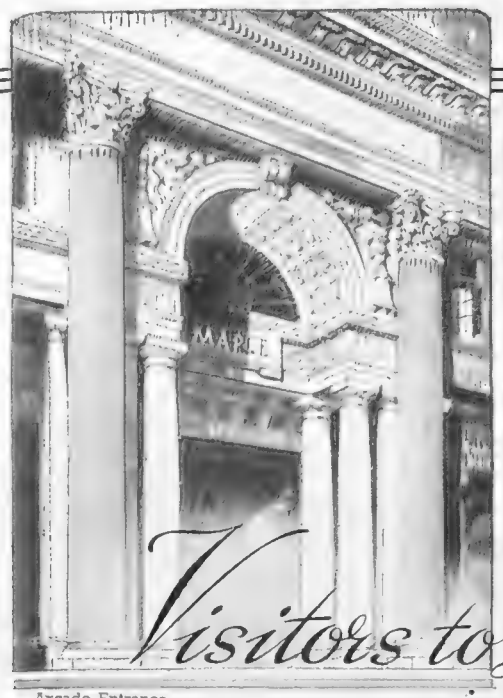
THE CHURCH OF ST. JOHN THE EVANGELIST, NEAR THE JUNCTION OF WATERLOO ROAD AND YORK ROAD AND THE GATES OF THE SOUTH BANK EXHIBITION, AS IT NOW APPEARS AFTER REBUILDING: During the months of the Festival, St. John's is being used by the British Council of Churches as the official church of the Festival of Britain. The church was built originally as a thanksgiving for victory at Waterloo and was dedicated in 1824. It was severely damaged by a bomb in 1940, which fell in the easternmost roof-truss, wrecking the copper-covered timber roof, together with the side galleries, the panelling at the east end, the baldacchino and the organ. St. John's stood for ten years exposed to the weather, but it is now rebuilt as an example of modern church art and as a symbol of our faith in the future.

HANS FEIBUSCH'S STRIKING MURAL OF THE CRUCIFIXION BEHIND THE HIGH ALTAR IN ST. JOHN'S: The 17-ft. mural takes the place of a former window. As well as the mural, Feibusch has designed a magnificent reredos panel.

ONE OF THE TWIN PULPITS FLANKING THE ALTAR RAILS: From one pulpit the lessons are read, and from the other the sermon is given. The re-dedication of the church took place in the presence of Princess Elizabeth, the Bishop of Southwark conducting the re-dedication and the Archbishop of Canterbury pronouncing the Blessing at the end.

A CHRISTIAN CENTRE FOR ALL DENOMINATIONS: The exterior of the Festival Church, with its Doric columns and pediment fronting Waterloo Road. Outside the church stands a newly-erected bookshop, which is being run by the Society for Promoting Christian Knowledge, for the sale of church literature. In addition to special services throughout the Festival, the church is providing a setting for plays, the first of them being *Everyman*.

"BUILT BY A GRATEFUL NATION IN THANKSGIVING FOR THE VICTORY OF WATERLOO": This is the dedication panel beneath the organ in St. John's, giving details of the original opening of the church, of the bombing in 1940 and of the subsequent work of reconstruction.



Arcade Entrance

Visitors to London
are invited to
The HOUSE *of*
MAPLE

FURNITURE
CARPETS
FABRICS
BEDDING
HOUSEHOLD LINENS
GLASS & CHINA
JEWELLERY
ETC. ETC.

The Largest Furnishing Establishment in the World

MAPLE & CO. LTD. TOTTENHAM COURT ROAD, LONDON, W.1
BIRMINGHAM - BOURNEMOUTH - BRIGHTON - BRISTOL - LEEDS - LEICESTER - NOTTINGHAM

The Studington Coat

in a range of pure hand-woven Shetland Tweeds

Studd & Millington Ltd., 67, Chancery Lane, London, W.C.2

Selected

to represent Britain

1851 — 1951

It is a matter of no little pride to record that articles of Mappin Craftsmanship were shown at the Great Exhibition of 1851, and that several of Mappin & Webb's services of Spoons, Forks and Cutlery, also Tea and Coffee Services and trays in Sterling Silver and the world-famed Mappin Plate have been selected for exhibition at the Festival of Britain 1951—a remarkable tribute to the way in which Mappin & Webb have maintained, during the past 100 years, the best traditions of the Silversmith's craft.

May we send particulars of the services illustrated?

'Classic' spoons, forks and cutlery have been designed to facilitate cleaning and to harmonise with modern schemes of furnishing. Only limited supplies are available for Home Market.

You are cordially invited to our showrooms, and in our famous displays of Jewellery, Sterling Silver, Mappin Plate, Watches, Clocks and quality Leather, you will find some of the finest examples of British Craftsmanship in the country.

MAPPIN AND WEBB

LONDON SHOWROOMS : LIMITED
2 QUEEN VICTORIA ST., E.C.4 156-162 OXFORD ST., W.1 172 REGENT ST., W.1
SHEFFIELD : SHOWROOMS, NORFOLK ST., MANUFACTORY, QUEENS RD.,
PARIS BIARRITZ BUENOS AIRES RIO DE JANEIRO JOHANNESBURG BOMBAY

A GIFT TO THE BARBER-SURGEONS' COMPANY BY KING CHARLES II, COMMEMORATING HIS ESCAPE AT BOSCOBEL: This cup, known as the Royal Oak Cup, has a stem fashioned as a tree-trunk and the bowl is embossed with oak branches and foliage. It is dated 1676 and is one of the many treasures in the Exhibition of the Historic Plate of the City of London now taking place at Goldsmiths' Hall.

THE ART OF PAUL DE LAMERIE, A CRAFTSMAN OF HUGUENOT EXTRACTION, WHO BECAME A WARDEN OF THE GOLDSMITHS: The great sideboard dish, chased with the arms of the Goldsmiths' Company, and the two-handled cup and the gilt ewer seen in the foreground are all the work of the same craftsman and were executed between the years 1739 and 1741. The two-handled cup was given to the Goldsmiths by J. G. Bridge, Prime Warden in 1839. The dish and ewer were two of a number of pieces ordered by the Company in 1740 to replace plate which had been melted down in earlier years.

HISTORIC PLATE OF THE CITY OF LONDON

THE FIRST OF TWO FESTIVAL YEAR DISPLAYS BY THE GOLDSMITHS' COMPANY IN THEIR HALL AT FOSTER LANE, CHEAPSIDE

Since 1327, when Edward III gave the Goldsmiths' Company their charter, and probably long before that, the Company has continuously administered the hall-marking laws, assaying plate and placing upon it the Leopard's Head, the London mark, and the Lion Passant, the standard mark. In past times when the trades of London were grouped "each in its proper quarter," the goldsmiths lived and worked in the streets and lanes round their hall, and close by, in Cheapside, were the goldsmiths' shops.

Appropriately enough, it is to this historic part of the treasure-house of London that Festival visitors are directing their steps to see the first of two Festival Year exhibitions presented by the Goldsmiths' Company in the now restored Court Dining Room of their hall in Foster Lane. The first exhibition, dealing with the Historic Plate of the City, continues until June 16, and it will be followed in July and August by a display of modern silverwork, including ceremonial pieces by contemporary craftsmen.

Of the many fine exhibitions of English silver which have been held during the past half-century, none has covered quite the same ground as the present show, which includes not only the possessions of the Goldsmiths' and other City companies, but treasures of the Corporation of the City of London, the Bank of England, the Council of the Stock Exchange and the Inner and Middle Temples.

The exhibits tell the story of the development in this country of civil silversmiths' work through nearly four-and-a-half centuries, and a fascinating pageant it is, appealing both to the lover of fine craftsmanship and the student of history, both in the civic sense and in the wider field of national affairs.

This noble array of fine work includes standing cups from which wine was drunk, basins, ewers, tankards, mazers, "salts" as magnificent as reliquaries as well as humbler articles of use. Among the great treasures of the Goldsmiths' Company are the Cressener Cup dating from Henry VII; and the Bowes Cup, given by Sir Martin Bowes, a typical man of his time, a working goldsmith, a Warden of his Company, twice Lord Mayor, Master of the King's Moneys and a "botteler" at Queen Elizabeth's coronation, at which he personally served wine to the Queen.

Then there is the famed Seymour Salt, a wedding gift to Queen Catherine of Braganza. Crowned with four figures of eagles, it is reminiscent of the Coronation Ampulla, and aroused from the admiring Pepys the comment, "one of the neatest pieces of plate ever I saw."

Treasures of other companies include the Leigh Cup of the Mercers' Company (1499), which is of silver gilt and enamel in pre-Renaissance style; the Richmond Cup of the Armourers' and Brasiers' Company; and the Royal Oak Cup in silver with an oak-tree trunk for stem, oak foliage, acorns as bells and the imperial crown, given by Charles II to the Barbers commemorating his escape at Boscobel. The Pepys Dish and Ewer was given to the Clothworkers by the great diarist, who beyond doubt found the members of that Company highly congenial, taking part in many of their great occasions.

From this brief summary it may be realised how extremely rich and varied is this exhibition, a display, in fact, in every way worthy of the traditions of one of the richest, most ancient and practical of all the City companies.

The Goldsmiths' Hall, just over a century old, is the fourth on the site, and it stands in a blitzed area of the City amid scenes of almost pastoral charm. The Hall itself managed to survive the blitz, although the south-west corner was almost completely wrecked. The date of the Goldsmiths' first building is uncertain, but it is first mentioned in their records in 1366 (Edward III). The second hall is supposed to have been built by Sir Dru Barentyn in 1407, and it was this building which in the days of Cromwell's interregnum served as the Exchequer of the Commonwealth, and it was there that the Lord Protector stored all the wealth he obtained from the sequestration of Royalists' estates. The present Goldsmiths' Hall was the design of Philip Hardwick, R.A. The Company itself dates from about 1180, and to this day it retains the statutory duty of assaying and hall-marking gold and silver plate.

A STANDING SALT OF ARCHITECTURAL FORM: The salt, dated 1576, is the finest surviving example of a group of Elizabethan salts, and the records of the Goldsmiths' show that it was presented to the Company by Simon Gibbon at a dinner in the Hall after a search through the City for base metal on St. Bartholomew's Day, 1632.

THE TRAFALGAR CUP AND THE MASTER MARINERS' CUP, COMMEMORATING THE GREAT NAVAL VICTORY AND A PRIVATEERING EXPEDITION: The Trafalgar Cup (left) was given by the Patriotic Fund at Lloyd's to Sir Edward Berry, captain of H.M.S. *Agamemnon*, for meritorious service at the Battle of Trafalgar, while the Master Mariners' Cup, presented to the Company by Cecil Harmsworth in 1929, was made to celebrate a successful privateering venture during 1745.

THREE MORE CIVIC TREASURES: From left to right are the Seymour Salt, which belonged originally to Catherine of Braganza; an inkstand made by de Lamerie in 1741, having in the centre the Prime Warden's Bell; and the Rogers Salt, of 1601, named after a Controller of the Mint.

Single Unit Projection Assembly
Supa
THE BRITISH THOMSON-HOUSTON Co. Ltd

GIVES FILMS NEW REALISM

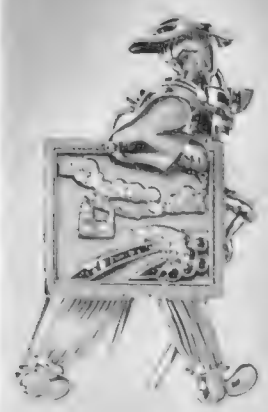
BTH standard S/U/P/A projectors being the most advanced in design of all British equipment, were chosen, on merit, for the Festival 'Telecinema.' No other equipment could demonstrate so well the latest developments in stereoscopic and stereophonic picture and sound projection—features of the 'Telecinema.' Another outstanding achievement incorporated in the Festival equipment is the BTH projected picture surround, whereby the average hue and density in each frame is automatically projected as a graduated surround on the screen. The S/U/P/A is the ideal equipment for cinemas from the largest to medium size, but for the smaller theatres there is a somewhat simpler 35 mm. projector, the SUPA MARK 2.

B T-H

BTH also manufacture the leading British 16mm. sound or silent film projector, Type 301. Because of its brilliant and steady picture, fidelity of sound, and ease of operation it has proved the ideal choice for schools, hospitals, factory instruction, and travelling road shows.

THE BRITISH THOMSON-HOUSTON CO. LTD · RUGBY · ENGLAND
A4223

Member of the AEI group of companies



Delicious

Extravaganza

in Gold

Exquisite figurine fob watches in gold enriched with jewels, excite the world of fashion with their precious gaiety.

TIMECLIPS

Perhaps you've seen them at the BIF, or on television, or worn by leading actresses of stage and screen. Intriguingly ingenious and charming in design set with rubies, emeralds and other precious stones, Timeclips are the *dernier mot* in sophisticated accessories. Useful as well as decorative—a flick of the finger and down drops the dainty Swiss watch with its clear face, discreet reminder of the golden hours to come.

WATCHES of SWITZERLAND

G. & M. LANE & CO. LTD, 15 NEW BOND ST and 108 PICCADILLY (Park Lane Hotel) W.1

giving away some litres

You're a very moderate driver — so you always say. There's no hurry, 40 gets you there as quickly as 60.

But then, as that bigger-engined car bundles past, something in you puts more pressure on the throttle. The Javelin responds instantly. You re-pass.

But you've taken on a powerful opponent. You sit a little straighter in your seat — glance in the driving mirror. Yes, he's there.

You're cruising fast now, snicking into top after maximum in third. And you love the way she behaves. Gripping the corners as if on rails.

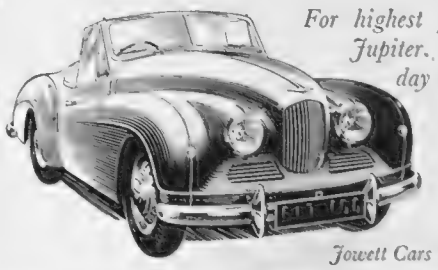
Nearly flat-out and perfectly in control—wheel rock-steady; brakes seeming just to suck you back and the torsion bar suspension cushioning the road.

You keep it up for quite a time. But on the straight he passes you finally. You knew he would, but you're happy—with a 1½ litre family saloon you held all his litres. And that little bit of fun didn't run away with your petrol — the Javelin's an economical car even at speed.

This car is a waste of money if you don't care what a car does. There's such a lot built into it that doesn't really show until you have it in your hands — performance, comfort and 30 m.p.g.

Top speed, electrically timed, 78 m.p.h. Acceleration 0-60 m.p.h. in 22.2 secs. ("The Motor" Road Test.) Horizontally opposed flat-four 50 B.H.P. Engine.
Javelin saloon £635 plus purchase tax
Javelin saloon de luxe £735 plus purchase tax.

1½ litre
JOWETT JAVELIN
take a good look when it passes you



For highest performance there's the Jowett Jupiter. This convertible will cruise all day at 70 m.p.h., and reach 90. It broke the 1½ litre class record Le Mans 1950; won its class Monte Carlo Rally 1951.

Jowett Cars Limited. Idle, Bradford, Yorkshire

REVIVING THE COTSWOLD OLYMPIC GAMES

The Market Town of Chipping Campden Plays its Part in the Festival of Britain

The people of the Cotswold villages round Chipping Campden, and of the market town itself, stricken, as they have been, by the heavy losses of the Gloucestershire Regiment in Korea, where the serving battalion was lately left with only forty-five men, decided last month that they would carry on with their Festival revels. The result was a wonderful revival of the Cotswold Olympic Games, which were held regularly every Whitsun from 1605 to 1851, and which have now taken place once again on historic Dover's Hill, a crescent-shaped hill with a fine natural amphitheatre situated about a mile outside the town.

Founded originally as a protest against Puritanism, the games included battles with broadswords and cudgels, wrestling and other tourneys "for dons of high blood and metal," the latter including shin-kicking, a most vicious sport in which many of the participants retained their scars for life. The contestants in ancient days actually soaked the tips of their boots in gall, just to add to the agonies of their stricken opponents. What was good for man, however, would not do for beast, and the hunting events at the games have always been arranged so that the quarries never run for more than half-a-mile and, in the end, get away. In the philosophy of rough, tough old Sir Robert Dover, the founder of the games, men could be maimed, but no animal could be hurt. As an old Cotswold rhyme puts it: "Hunters most heroic they, that get the prize and shun the prey."

Visitors, including many foreigners, thronged Dover's Hill for the Cotswold Olympiad of 1951, and also to see re-enacted by local players the tragedy which changed British law, the story of John Perry who, with his mother and brother, were hanged for the murder of a Cotswold land steward named Harrison, the servant of Lady Juliana Campden. Harrison was "killed" on his rent-collecting rounds, and Perry and his kin paid the penalty when Perry confessed to the "murder." Two years later Harrison turned up with a story of having been kidnapped, and as a result an outraged public opinion demanded that no murder trial should be held unless a body was produced. That indeed became the rule until it had to be changed because modern murderers started using very modern methods.

There were other events, too, in Chipping Campden's Festival show, a Cavalcade of Local Industry and a wheeled tableau with the inevitable carnival queen, a fair, processions, parades, and a special event for the hamlet of Yubberton, that place which, local history relates, caged a cuckoo to ensure a perpetual summer, manured the church tower to make it grow, and boiled a donkey to get its harness off. Chipping Campden has certainly surpassed itself in this year of grace, and like hundreds of towns and villages throughout the length and breadth of Britain, it has made sure that 1951 will not be forgotten in its annals

"PITCHING THE SHEAF" AT CHIPPING CAMPDEN: This was one of the events in the revived Cotswold Olympic Games which were staged recently in this Gloucestershire market town as a contribution to the Festival of Britain. The games were last held a century ago, in the year of the Great Exhibition, and this time their venue was again on Dover's Hill, which lies a mile outside the town on a spur of the Cotswolds.

THE SHIN-KICKING CONTESTS, A HIGHLIGHT OF THE REVIVED COTSWOLD GAMES: *Above*—The shin-kickers are seen being unearthed after burial, a preliminary to the contests on Dover's Hill where, as shown in the pictures *on right* and *below*, two young men of Chipping Campden set to work against each other in traditional style, even wearing the steel-tipped navvy's boots worn in the old days. At one time village teams kicked each other's shins till men were maimed for life. Wrestling also played a prominent part in the original games

THE NORTH COTSWOLD HUNT ARRIVES ON DOVER'S HILL, SCENE OF THE COTSWOLD GAMES: The hill is named after Robert Dover, an attorney of the seventeenth century and patron of the games. The games existed before Dover's time, but it was he who made them a regular annual feature.

After the original by V.Le Campion in the Martell Collection

1851

THE YEAR OF THE GREAT EXHIBITION -
SHIPS LIKE THE ONE ABOVE WERE SPREADING
THROUGHOUT THE WORLD THE NAME AND FAME OF

MARTELL
Cognac

The G.E.C. electric refrigerator has a food-storage capacity of 5.3 cu. ft. It requires minimum floor space and has an hermetically-sealed unit which never needs oiling. No radio interference. Sealed unit guaranteed for 5 years.

G.E.C.

the name to remember for all electric appliances in the home

THE GENERAL ELECTRIC CO. LTD., MAGNET HOUSE, KINGSWAY, LONDON, W.C.2

Festival Vignettes

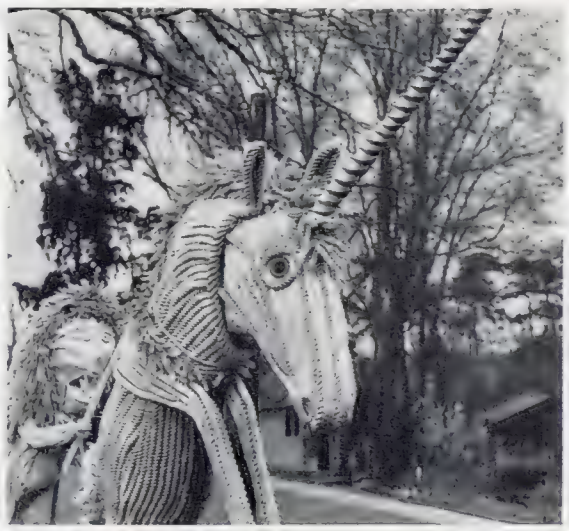
ARTISTS AND CRAFTSMEN WHO HAVE BEEN BUSILY ENGAGED ON FESTIVAL TASKS IN LONDON AND THE PROVINCES

THE BRISTOL OF THE MERCHANT ADVENTURERS IS RE-CREATED IN FESTIVAL YEAR : Mr. F. Smith, a retired Bristol art master, at work on his model of the city, showing Bristol as it was in the seventeenth century. The model is being exhibited in the Bristol Art Gallery, and it was stated recently that it might be sent to London for inclusion in the South Bank Exhibition. In his search for background facts Mr. Smith pored through 280 books on old Bristol and its architecture. The model has taken him two years to complete. It will be seen how the old bridge across the Avon closely resembled the ancient London Bridge, with houses lining the parapet on each side.

AN UNUSUAL FESTIVAL TASK : Mr. Hugh L. Newman, of the Butterfly Farm, Bexley, Kent, is seen being helped by his family as he prepares to place caterpillars on a muslin sleeve on a flowering plum tree. During the Festival Mr. Newman is supplying each week to the South Bank Exhibition 300 live British butterflies and moths. On arrival at the Exhibition site they are taken to the Country Pavilion and released into a glass panel set in the wall. Behind this transparent panel is a woodland scene. Mr. Newman and his assistant have been commissioned to feed the butterflies daily on honey and water. During the summer Mr Newman is to tour the countryside in a caravan looking for non-hibernating types of butterfly. In the evenings he will send his live captures to London.

THE BUTTERFLY FARMER : Mr. Newman showing his children, Margatta, Perran and Brian, some of his butterfly specimens in a showcase.

STRAIGHT FROM THE OVEN : Mrs. Peggie Foy with some of her pottery figures of London life—costers, flower-sellers, newsboys and market porters—which she is making as Festival of Britain souvenirs. Mrs. Foy makes the figures in her cellar studio at West Wickham.



A "CEREAL" STORY FROM ESSEX : Hundreds of sheaves of corn were used by Mr. Fred Mizen, of Bardfield, near Braintree, Essex, in making these lion and unicorn effigies for the Lion and the Unicorn Pavilion at the South Bank Exhibition. The custom of plaiting corn "dollies" dates back to pagan harvest rituals, and Mr. Mizen must be one of the few really accomplished surviving exponents of the art. The Festival effigies stand between 7 ft. and 10 ft. in height.

THE LION AND THE UNICORN ARE PRANCING ON THE LAWN : Mr. Mizen with one of his effigies made from sheaves of corn before he despatched them to London.

THE LILLIPUTIAN FUN FAIR : Mr. Fred Slaymaker, assistant inspector in the Post Office, at work in his back garden at Clensham Lane, Sutton, Surrey, on the fun-fair section of his model village which he is opening to visitors during Festival year. The fun fair has been made from old cycles, balloon fabric, and a host of other materials. The model village consists of about fifty pieces. The task has occupied Mr. Slaymaker for many months (but he finished on time and did not outrun his estimated cost).

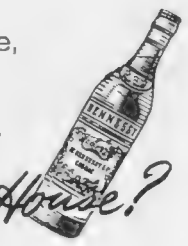
ARTISTS WHO HAVE CONTRIBUTED TO THE SOUTH BANK EXHIBITION : *Left*—Miss Pat Tew at work on the hurdle and basketwork exhibit in the Country Section, where the products of her skill are much admired. *Right*—George Fullard and Ernest Adsetts, two young sculptors from Sheffield, seen at work on their Iron Age group in their Chelsea studio before delivering it to the Exhibition. The group is in plaster and bronze.

The Festival of Britain in all its many and varied manifestations has been a testing time for Britain's artistic ingenuity, and the artists of Britain, great and small, and the craftsmen of town and countryside, amateur and professional alike, have all made contributions in this Festival Year. On this last page of THE SPHERE's special Festival number we give a glimpse of that vast activity, of certain arts and crafts which are apt to escape attention at a time when so much is happening in so many places and at the same time. In particular, Festival Year is proving a great time for the model-makers, and in many a city and country town such models, often based on a wealth of research, are a source of the greatest interest in local exhibitions.

Who d'you think you're chasing?

HENNESSY, of course, the Brandy that made Cognac famous

As a liqueur, as a beverage,
as a safe and quick stimulant,
Hennessy Brandy is unequalled.



Is there a Hennessy in the House?

Fair Winds or Foul. Personal direction and instant attention are essential

Such direction and attention are features of the
"LONDON & LANCASHIRE" SERVICE
7 CHANCERY LANE, LONDON, W.C.2

Ring for...
BELL'S

This fine old whisky contains all the richness of many years maturing.

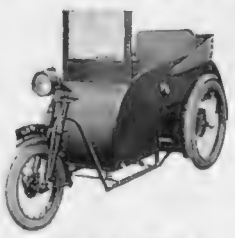
ARTHUR BELL & SONS LTD.
SCOTCH WHISKY DISTILLERS, PERTH
• AN INDEPENDENT HOUSE •

By Appointment
Table Salt Manufacturers

Cerebos

— available plain or iodised.
Traditionally the salt of quality

INVALID CARRIAGES
PETROL, ELECTRIC and HAND-PROPELLED
TRICYCLES



TRILOX
DURSLEY ROAD, TROWBRIDGE, WILTS.
Catalogue Post Free.

AMATEUR PHOTOGRAPHERS

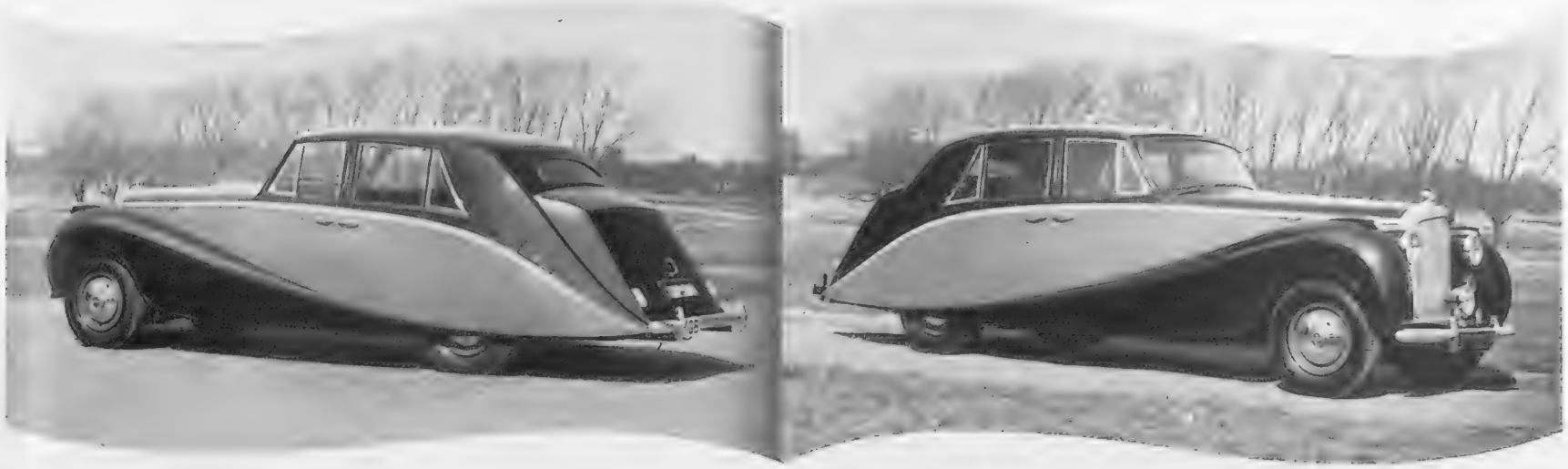
POST your FILMS to WILL R. ROSE LTD

23 BRIDGE STREET ROW, CHESTER
133/134 HIGH STREET, OXFORD
25 THE PROMENADE, CHELTENHAM
and get
'MAGNA PRINTS' (Regd)

There are over 90,000 Receiving Stations—your nearest pillar box is one of them!

BY APPOINTMENT MOTOR BODY BUILDERS TO H.M. THE KING

HOOPER AND COMPANY (COACHBUILDERS) LIMITED



Design No. 8294

In keeping with a long tradition in coachbuilding, this Hooper four-door saloon on a Bentley Mk. VI embodies only the finest in craftsmanship and materials.

Here the classic lines and proportions of a car with a pedigree can be blended happily with the owner-driver's personal taste in colours and upholstery.

HOOPER

Uncommonly fine coachwork

HOOPER AND COMPANY (COACHBUILDERS) LIMITED

Established 1807

54 ST. JAMES'S STREET, PICCADILLY, LONDON, S.W.1. TELEPHONE REGENT 3242. OFFICIAL RETAILERS OF ROLLS-ROYCE, DAIMLER AND BENTLEY

H·M·V

THE GRAMOPHONE COMPANY LIMITED
SUPPLIERS OF GRAMOPHONES, RECORDS

BY APPOINTMENT

RADIO AND TELEVISION APPARATUS
TO HIS MAJESTY THE KING

"HIS MASTER'S VOICE"

The Hallmark of Quality

H·M·V

THE GRAMOPHONE COMPANY LIMITED, HAYES, MIDDLESEX

IMPORTANT TO EVERY MOTORIST

LODGE
SPARKING PLUGS

for your car are basically the same as used so successfully in motor racing★

The most vital part of a sparking plug is the insulator and 'SINTOX' insulation, exclusive to LODGE, is standard to *all* types. That is why every win, in testing gruelling motor races, is further proof that LODGE is the world's most reliable plug for *you* and *your* car — remember this when buying plugs.

★ **1950 LODGE WINS**
23 GRANDS PRIX and 16 INTERNATIONAL MOTOR RACES

including

GRAND PRIX OF EUROPE
(incorporating the Grand Prix of Great Britain)
GRAND PRIX D'ENDURANCE *(Le Mans)*
GRAND PRIX OF BELGIUM
GRAND PRIX OF FRANCE
GRAND PRIX OF GERMANY
GRAND PRIX OF HOLLAND
GRAND PRIX OF ITALY
GRAND PRIX OF LUXEMBOURG
GRAND PRIX OF SWITZERLAND

FIT **LODGE** *SPARKING* **PLUGS IN YOUR CAR**

The experts' choice *for superlative engine performance*

Obtainable from all accessory dealers and garages

British made throughout by LODGE PLUGS LTD., RUGBY

Don't be Vague
ask for

Haig

No finer Whisky goes into any bottle

OBTAINABLE IN ALL SIZES

Frequent Services ***PLUS*** British Airmanship

THAT'S WHY

EXPERIENCED TRAVELLERS FLY BRITISH

BRITISH OVERSEAS AIRWAYS CORPORATION AND BRITISH EUROPEAN AIRWAYS
offer services to and from nearly 70 countries

The Economy of a small car

* * *

the Comfort of a large one

The Renault engineers have produced a really solid achievement in the Renault 750 which is now being produced in the re-equipped British factory and distributed to a number of overseas markets. The engine, being at rear, leaves the floor free from obstructions; four passengers ride comfortably within the wheel-base. It is easy on fuel too. A standard road test by *The Motor* revealed 50 m.p.g. at a constant 40 m.p.h. and 62 m.p.g. at half that speed.

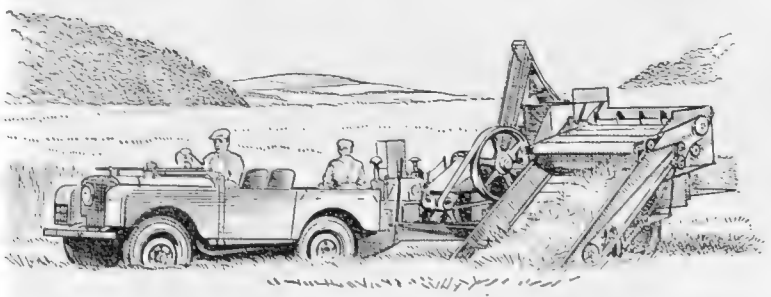
RENAULT 750

RENAULT LIMITED WESTERN AVENUE LONDON W.3

CVS-254

By appointment to His Majesty The King

Manufacturers of Land-Rovers The Rover Company Ltd



One vehicle—many jobs

The Land-Rover is equally at home on the road and on the land. On the road it is a fast delivery truck capable of carrying 12 cwts. at up to 50 m.p.h. On the land its functions fall into two groups: first, as a four-wheel-drive tractor, hauling harrows, mowers and the like; secondly, with its central and rear power take-off points, as a mobile power plant supplying belt or shaft drive to a variety of farm equipment. No wonder it is called —

Britain's most versatile vehicle

LAND-ROVER

MADE BY THE ROVER COMPANY LIMITED · SOLIHULL · BIRMINGHAM

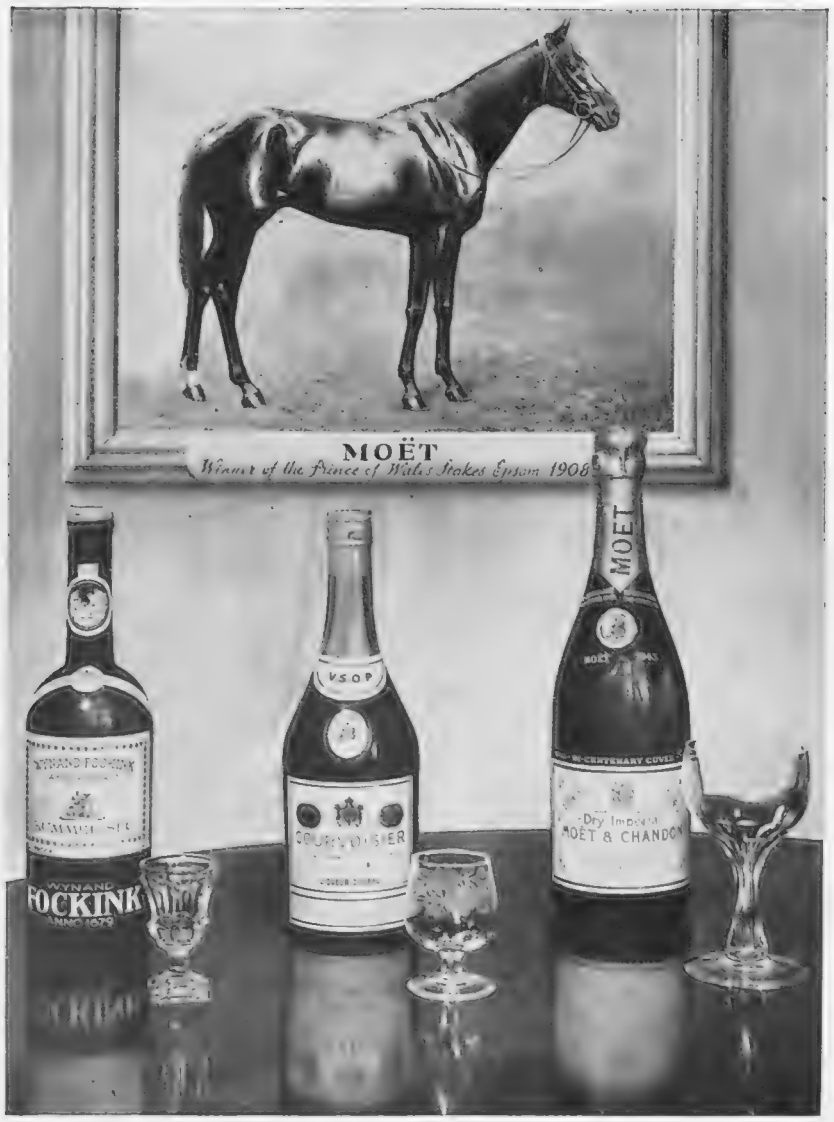
CVS-66

BURNETT'S

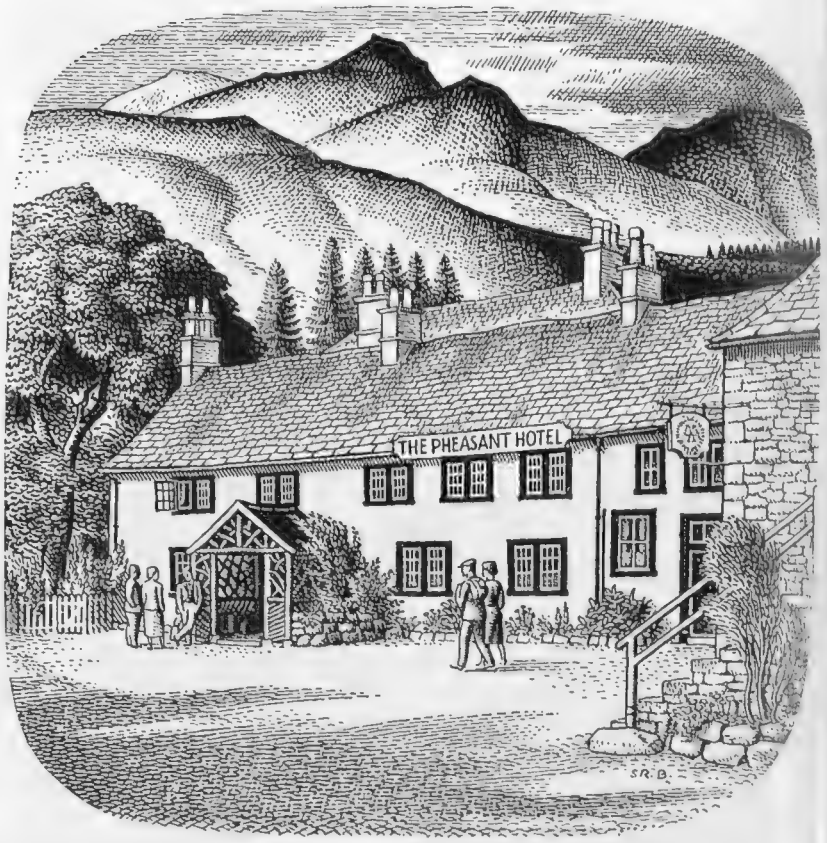
WHITE SATIN GIN

Smooth as Satin

Maximum U.K. prices: 33/9 per bottle; 17/7 half bottle; 9/2 qtr. bottle; 3/7 miniatures.



' THOROUGHBREDS '

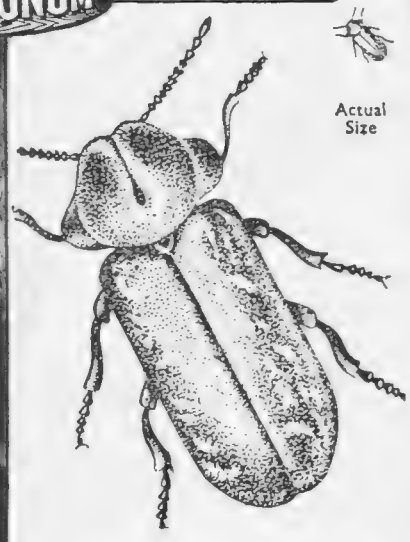


Welcome to the Inns of Britain

beer is best

Issued by the Brewers' Society, 42 Portman Square, London, W.1

Wood SOLIGNUM Preservative



Dry-Rot or Death Watch Beetle

Wherever Timber is Used Solignum Protects it!

The preservation of timber has always been important, but its present shortage renders the need for Solignum even more imperative. For over 40 years Solignum has been used for the protection of woodwork against dry-rot and decay. It destroys the dry-rot fungus wherever brought into contact with it and gives complete immunity against attack.

Solignum is also used all over the world for the protection of timber against attack by white ant, wood borers and other destructive insects. But it must be Solignum—applied by brush coating, spray guns or by dipping.

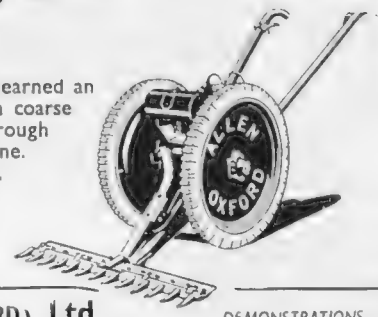
SOLIGNUM MAKERS Solignum Ltd., Donington House, Norfolk Street, Strand, W.C.2

ALLEN REGD. TRADE MARK MOTOR SCYTHE

DOES A BETTER JOB QUICKER

The World's finest Motor Scythe has earned an enviable reputation for keeping down coarse grass, bracken and all kinds of rough growth. Self-propelled by 1.9 h.p. engine. Attachments available for spraying, hedge cutting, pumping, hoeing, sweeping, rolling, etc.

For further details write to Dept. J



John Allen & Sons (OXFORD) Ltd
COWLEY, OXFORD Tel. 7155

DEMONSTRATIONS ARRANGED

There are many imitations

Nothing is so healthful and comfortable as a cellular weave for men's and boys' underwear, for blouses for women and girls, and for corsets and pyjamas. All these garments *are* made in AERTEX, but to avoid imitations always look for the Aertex label.

but only one

AERTEX

℘2

EXTRA CUFFS?

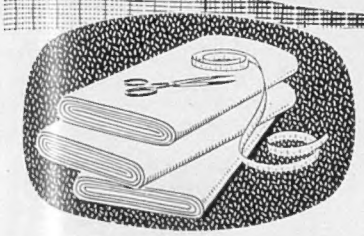
ADDITIONAL COLLARS?

Have it in

'TRICOLINE'

"The equal to silk"

and have it your own way



You favour extra cuffs? Additional collars? Maybe you have your own ideas on collar shape and length of sleeve? Then have a shirt made to measure in smooth, silky "Tricoline". This will enable us to incorporate those little niceties which mean so much, and create for you a shirt which has mother-o'-pearl buttons and is truly personal in style, cut, fit and finish.

HORNE
BROTHERS · LIMITED

HORNE BROTHERS LIMITED, 415/417 OXFORD STREET, LONDON, W.1
Branches throughout London and Provinces

You don't carry a Baracuta you wear it—proudly!

BARACUTA

BRITAIN'S BEST RAINWEAR

BARACUTA (CLOTHIERS) LTD. MANCHESTER · ALSO U.S.A. AND CANADA

BY APPOINTMENT
SCOTCH WHISKY DISTILLERS
TO H.M. KING GEORGE VI.

The Spirit of Scotland

'Quality Tells'

The Distinctive Whisky

IN

The Distinctive Bottle

WM. SANDERSON & SON LTD., QUALITY STREET, LEITH; *LONDON OFFICE*, BATH HOUSE, PICCADILLY, W.1

70 Years of Service for Children

Please Help THE

CHILDREN'S SOCIETY

1881 THEN KNOWN AS WAIFS & STRAYS SOCIETY

NOT STATE SUPPORTED
5,000 IN OUR CARE

1951 NOW CALLED CHURCH OF ENGLAND CHILDREN'S SOCIETY

GIFTS and LEGACIES GRATEFULLY RECEIVED

CHILDREN'S SOCIETY, OLD TOWN HALL, KENNINGTON S.E.11

"TOKENS OF GOOD TASTE"

SHARPE'S "CLASSIC"

WEDDING STATIONERY

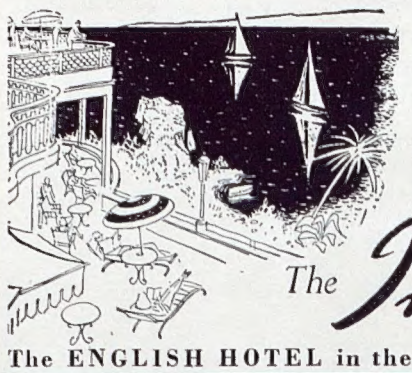
ALSO ASK YOUR STATIONER FOR BIRTHDAY, ANNIVERSARY, OCCASION CARDS & "BRIEFLINE" PERSONAL NOTES

W. N. SHARPE LTD · BRADFORD

IN QUEST OF GOOD HOTELS

ADVICE BY ASHLEY COURTENAY

Letters, accompanied by a stamped addressed envelope for reply, should be addressed to him c/o The Editor, THE SPHERE, *Commonwealth House, 1, New Oxford Street, London, W.C.1.*



THE CONTINENT COMES HOME

Laze at one of the finest Hotels in Europe, in a semi-tropical situation a few hours from your door. 150 superb bedrooms... 5 acres of grounds fronting the sea... own tennis and squash, golf nearby ...all the comforts and smiling service of a famous Hotel. Write for brochure G.

The Imperial TORQUAY

The ENGLISH HOTEL in the MEDITERRANEAN MANNER

HYTHE, Kent—HOTEL IMPERIAL

Holiday this year on the Kentish Coast, at this magnificently equipped hotel facing the sea. 50 acres garden, private Golf Course. A large number of rooms with private bath; some private suites. Fine Ballroom and Cocktail Lounge. A.A., R.A.C. Tel.: 67441.

GOING TO LONDON? For quiet comfort and convenience of location, book your hotel accommodation at ST. ERMIN'S, CAXTON STREET, LONDON, S.W.1, a stone's-throw from St. James's Park Underground, and Victoria Street bus stop. Very comfortable apartments and breakfast from 25/- per night. Tel.: ABBey 7888.

MINEHEAD, SOMERSET, NORTHFIELD

Situated in 3 acres of grounds, aims at high standards of catering and comfort *at any time of the year.* Convalescence? A Honeymoon? Or just in holiday mood? Exmoor, the sea, and Northfield make a happy combination. Tel.: 864.

NEWQUAY, Cornwall. HEADLAND HOTEL

For your June Honeymoon. Billiards, Bridge, Dancing, Tennis, Surfing, magnificent sands. 18-hole Golf Course adjoining. Good food, well-stocked cellars, attractive Cocktail Bar and Sun Lounge. Every room with a sea view. (Private bathrooms available.) Early booking advisable. Write W. Polglaze. Tel.: 2211.

RAVENSCAR, Scarborough. RAVEN HALL HOTEL

A completely self-contained, fully-licensed holiday hotel. Heated sea-water Bathing Pool, 9-hole Golf Course, Putting, Hard Tennis, Bowls, Billiards, Dancing (orchestra)—all free to residents. Riding available. Fully inclusive terms 35s. to 47s. 6d. per day. Tel.: Cloughton 233.

THE COUNTY HOTEL, ROTHBURY NORTHUMBERLAND

This modern, well-appointed hotel provides for your complete enjoyment . . . first-class service, well-cooked food, cocktail lounge, own gardens. Vacancies for Permanent Residents. Phone & Grams: Rothbury 6 & 235. A.A.*** R.A.C. and Veteran Motorists.

OATLANDS PARK HOTEL, WEYBRIDGE, SURREY

Only 30 minutes from London. Golf, Tennis, Squash, Bowls, Swimming Pool and Dancing—all free to Residents. 150 Rooms (many with private bath) and self-contained suites. Moderate inclusive terms. Weybridge 1190.

DIAMOND RINGS WANTED!

We specialise in the purchase of Diamond and Precious Stone Rings, Brooches, Bracelets, Watches and Ear-rings, and pay from £10–£1,000 for good quality articles. Register your parcel now, and you will receive cash or offer per return post.

M. HAYES & SONS LTD.

106, HATTON GARDEN, LONDON, E.C.1. 'Phone: HOL. 8177

Valuation by Qualified Expert (Fellow Gemmological Association).

RACE GLASSES for ASCOT

JUNE 12—15

We have the largest stock in London of new and second-hand Binoculars by leading makers. Catalogues on request. *Telephone:* REGent 5048.

DOLLONDS

28, OLD BOND ST., LONDON, W.1

I love

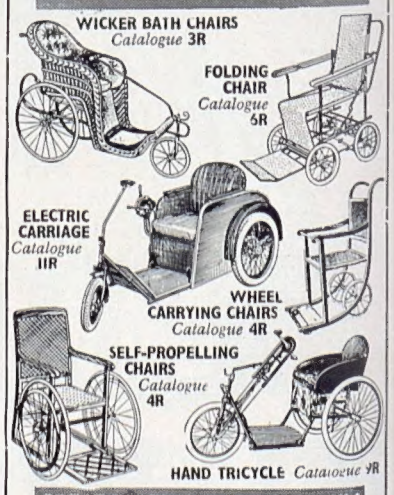
MARIE BRIZARD APRY

the liqueur of the Apricot

★ *Available from Wine Merchants and Stores throughout the United Kingdom.*

Sole Distributors: Twiss & Brownings & Hallowes Ltd., 5, Laurence Pountney Hill, London, E.C.4.

Carters INVALID FURNITURE



GREAT PORTLAND ST., LONDON, W.1

'Phone: Langham 1049.

LITERARY schwepping stones

All book-lovers know their Schweppshire.. It is difficult to go far in this county — more than about two miles, say — without stopping and lingering over some literary associations.

How far Hardy associated " Casterbridge " with Cirenschwepster is not known, but there is little doubt that the creator of *Barschweppster Towers* was literally soaked in its atmosphere. No need to be reminded that the lovely lyric, " When all the world was mad, lad ", from the *Schweppshire Lad*, was written within a stone's throw of the lacrosse ground of the Knitters and Needleworkers Federation Building.

The undrained field which forms the greater part of our ornamental garden saw the birth of the savage realism of Spenser's *Schwepherd's Calendar.*

Municipal Museum at CIRENSCHWEPSTER

It was in the tin refuse box by the Waterworks that the ever meticulous Percy Byssche Schweppey placed his twopenny tickets after his favourite journey to the deserted bus-stop where he wrote *Schweppepsychidion.*

It was while staying at Schwep Holyoake that Dante-Gabriel Roschweppi was paid the signal honour of a visit from Ralph Waldo Schwepperson, the American poet, who must, if this tradition is accurate, have been nearly 110 years old at the time. He chaffed Dante for his *Schwepitaph on a Dead Poodle.* " Where is the great schweppic we are waiting for?" he added. D.G.R. retorted, as usual, with a long quotation from *Marius the Schwepicurean.*

Written by Stephen Potter · Drawn by Lewitt-Him

SCHWEPPERVESCENCE LASTS THE WHOLE DRINK THROUGH

CONDITIONS OF SALE AND SUPPLY.—This periodical is sold subject to the following conditions, namely, that it shall not, without the written consent of the publisher first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 3s., and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

BY APPOINTMENT
MOTOR CAR TYRE
MANUFACTURERS
DUNLOP RUBBER
CO. LTD.

PERHAPS there is no other city in the world that has such a store of literary treasure as London, for the English, so silent of tongue, so reserved of manner, were never shy with pen and paper. Under their busy fingers the voices of the Angles and the Saxons and the Normans were fused into a single beautiful language, and London, busy, bustling, swaggering and grimy, became the forcing house for a literary greatness that astonished the cultured world. Now we have this heritage. The names of our great writers are scattered over the city like jewels flung by a prodigal giant, and there is no part of central London where you are not close by some point of literary note. This map illustrates the main highlights to help you upon your tour of literary discovery—a tour that will reveal much more than is pictured here, for nearly every street in London has a fascinating story to tell to the visitor who wishes to know it.

* *This map is reproduced as the frontispiece to a descriptive folder of Central London, which can be obtained free from the Dunlop Rubber Co. Ltd., Advertising Dept.* (H.2.) *Fort Dunlop, Birmingham, 24*

PRINTED IN ENGLAND by THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., Milford Lane, London, W.C.2, and Published Weekly by ILLUSTRATED NEWSPAPERS, LTD., Commonwealth House, 1, New Oxford Street, London, W.C.1. SATURDAY, JUNE 2, 1951. Entered as Second-Class Matter at the New York (N.Y.) Post Office, 1903.